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MRS G H COLLINS
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MONROE WASH

NEEDLECRAFT

The Home Arts MAGAZINE

July 1935

Ten Cents

WOMEN *Men Despise*

THERE are a half-dozen of them in every large office. If your luck's bad you often draw one as a partner at the bridge table. In movie theatres they sit next to you—or, what is worse, back of you. You see them lurking in the corner at parties, trying to look as if they were enjoying themselves. They're everywhere—these women men despise.

What does it matter that they are attractive and engaging if they commit the offense unpardonable? Who cares about their beauty and charm if between stands that insurmountable hurdle, halitosis (unpleasant breath).

You Never Know

You yourself never know when you have halitosis (unpleasant breath). That's the insidious thing about it. But others do, and judge you accordingly.

Bad breath affects everyone at some time or other. Ninety percent of cases, says one dental authority, are caused by the fermentation of tiny food particles that the most careful tooth brushing has failed to remove. As a result, even careful, fastidious people often offend. And such offenses are unnecessary.

Why Offend Others?

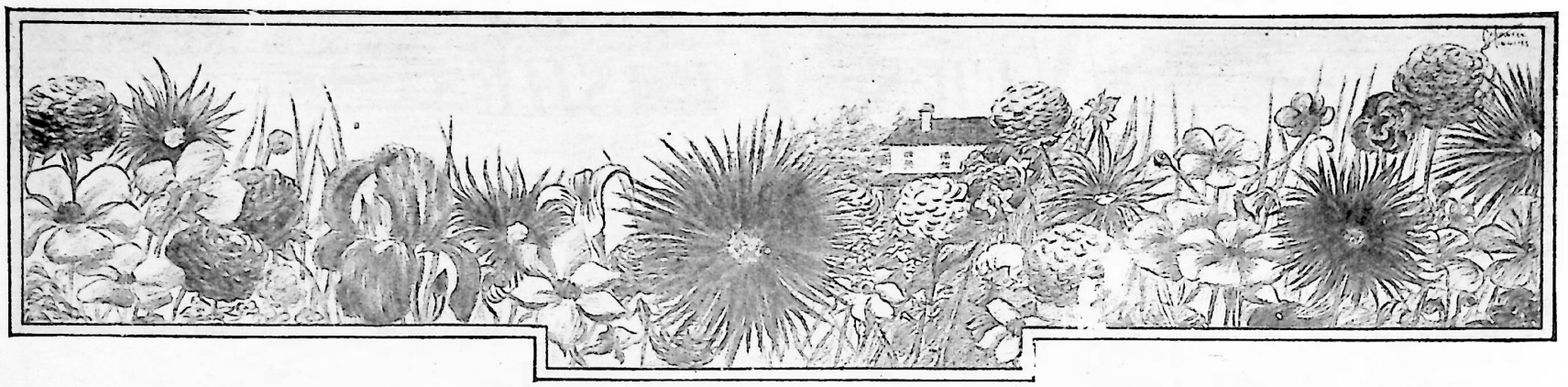
The safe, pleasant, quick precaution against this condition is Listerine, the safe antiseptic and quick deodorant. Simply rinse the mouth with it morning and night and between times before business or social engagements. Listerine instantly combats fermentation and then overcomes the odors it causes.

Is It Worth The Gamble?

When you want to be certain of real deodorant effect, use only Listerine, which deodorizes longer. It is folly to rely on ordinary mouth washes, many of which are completely devoid of deodorant effect. It is well to remember that excessively strong mouth washes are not necessarily better deodorants. Much of Listerine's deodorant effect is due to other properties than its antiseptic action.

Keep Listerine handy in home and office and use it systematically. It is a help in making new friends and keeping old ones. Lambert Pharmacal Company, St. Louis, Missouri.

LISTERINE *checks halitosis* (BAD BREATH) *deodorizes longer*



A Long Life of Service

GENERALIZED statements as to the relative excellence and value of the work accomplished by men as opposed to women have always seemed to us, like all comparisons, odious and entirely futile. It is the result derived from the effort which counts — not the fact that the doer was a man or a woman. It is undoubtedly quite true that the opportunities afforded by leisure, free from any of the considerations and strenuosity associated with modern business, have made it possible for certain women, blessed perhaps with a warm human interest which particularly characterizes the normal feminine heart, to accomplish really great things, in which man, in the hurry and bustle of his busy life, cannot find the time to interest himself.

Typical of this sort of achievement is the work carried on by Mrs. Florence Garretson Spooner who passed away recently when "ninety years young," after a life devoted to prison reform. A descendant of the earliest settlers of Maryland, Mrs. Spooner was born in Baltimore at the ancestral home upon land granted to her great-grandfather by Lord Baltimore, and another great-grandfather, William Ball, was closely related to the mother of George Washington; so there coursed through her veins the blood of those early settlers of our United States who were ever ready to devote time and energy without stint to work and fight, if need be, for whatever they believed to be right and just.

Early in life, Mrs. Spooner became intensely interested in social work with all its intricate problems, and in particular her warm, human interest led her into a close study of the prison system of America. Prison reform at that time had not been touched upon or thought of; but Mrs. Spooner possessed a real genius for organization, and started to spread the work by means of various associations which she was able to interest in the changes she advocated. She was a most able and convincing speaker, and entirely capable of appearing before legislative bodies and committees in behalf of the cause she sponsored. She worked so incessantly for the welfare of prisoners that she came to be known as the "Angel of the Prisons." She was a woman of gentle upbringing — not naturally of an aggressive type — but she never hesitated to appear at public hearings to offer persuasive arguments for the cause to which she was so devoted. Through her efforts dungeons or dark cells were first wiped out; the indeterminate sentence was abolished; houses of correction were supplanted by reformatories; and although she was never successful in totally abolishing the death penalty, she worked unceasingly and tirelessly in an effort to interest a sufficient number of others to bring about its final abolition.

In her work she drew no distinctions of race, color or creed, and the principle which directed her every effort was thus expressed in her own words, "Crime is the outward sign of disease. If the disease can be eradicated, then let the patient go free. If it is incurable, let the patient be restrained."

We cannot all be Florence Spooners; neither will our work follow along the lines she chose perhaps; but we can emulate the sort of earnest, honest effort which typified her entire life, and her devotion to a cause she sincerely believed to be right and just, with no thought for self or for personal gain. Wherever social advance is made, souls like hers are found leading the way, content only in the reward which comes from the consciousness of good work thoroughly accomplished.

Today

I cannot change the yesterdays,
Nor ravel one design,
But I may give continued praise
Today is mine.

I care not what tomorrow brings
To make my life complete;
Within my heart a small voice sings:
Today is sweet.

And every shining hour shall be
Resplendent to my mood,
Since I possess the certainty
Today is good.

Nor shall I hold one lingering grief;
With love made manifest,
My soul renews its glad belief:
Today is blessed!

— *May Carleton Lord*

Have We Too Many Gadgets?

IT is the old, old story, whether the gadget chances to be an electric food-whip, or a gasolene shovel. We hear on every side arguments pro and con as to the ultimate good effect of our modern, labor-saving devices of every description. Now, from across the Atlantic, the advisory board of the Church of England makes the statement that "Modern labor-saving apartments are wrecking homes," and has thereby thrown down the gauntlet to all the defenders of modern ways and means. The statement was broadcast only after Miss Jane E. Higson had made an extensive survey of London and other large English cities, and had drawn the gloomy conclusion from facts thus gathered that the much discussed gadgets were enabling young English wives to have altogether too much "character-destroying" leisure on their hands.

The trouble with this deduction seems to us to be that leisure need not, and should not be "character-destroying" at all. Much this same attitude has been taken by American club-women on this side of the water, who are vehemently repudiating the charge. These contend that there are in America some four million women who are supporting dependent households, and that there cannot be too many labor-saving devices for women who must go out and earn the bacon, and then come home to cook it. There may be much truth in Miss Higson's statement that a girl who leaves her home, neighborhood, and the friends she has known all her life, to take up her new existence in a tiny labor-saving flat, is in one of the most isolated and lonely positions imaginable, and this may give rise to much unhappiness in early married life, a state of mind which might very possibly be augmented by the very existence of so many labor-saving devices it is true. But beyond this let it be said that leisure thus enjoyed may be used for the building of character, rather than its destruction, and for helpful effort rather than the indulgence of loneliness, bringing in its wake, only too often, self-pity and all its kindred emotions.

Here in America we have in all our large cities the adult educational movement well under way. Many young women marry before their education is entirely complete, and with leisure on their hands there comes the opportunity to lay the foundation for some trade or profession which may become very useful to them in later life perhaps.

It may of course be said that the proportion of women in England who support and maintain independent households is far smaller than in America; but this should not alter the fact that the opportunities offered by leisure need not and should not be neglected by the individual. Leisure, like any other good thing, constitutes a blessing when properly used; but like every other good thing, it may be made a curse instead of a blessing, if improperly used. That, it seems to us, is the logical answer to Miss Higson's criticism of modern labor-saving "gadgets." Their advent need never be deplored, provided the time they liberate in the household is used for helpful purposes, rather than wasted.

The Typical American Mother of 1935

THIS year the Golden Rule Mothers' Day committee has inaugurated the custom of naming one mother as typical of all for the Nation, and the first annual recipient of the title is Mrs. Fletcher M. Johnson of Irvington-on-Hudson, New York. Surely we are all interested to know just what our typical American mother is like. She is a frail, white-haired woman, with bright, thoughtful eyes, who says that "Being a mother has always been my one big hobby." She is, as we would certainly expect, very modest and unassuming, and cannot understand why she should have been selected , nor why there should be so much fuss about it all. Her home is in simple taste, but fulfils to the letter the requirement that "it takes a heap of living in a house to make it home." It is her home, her children's home, and "now that I have reared my children," she adds, "I am starting all over again, helping to mother my thirteen grandchildren."

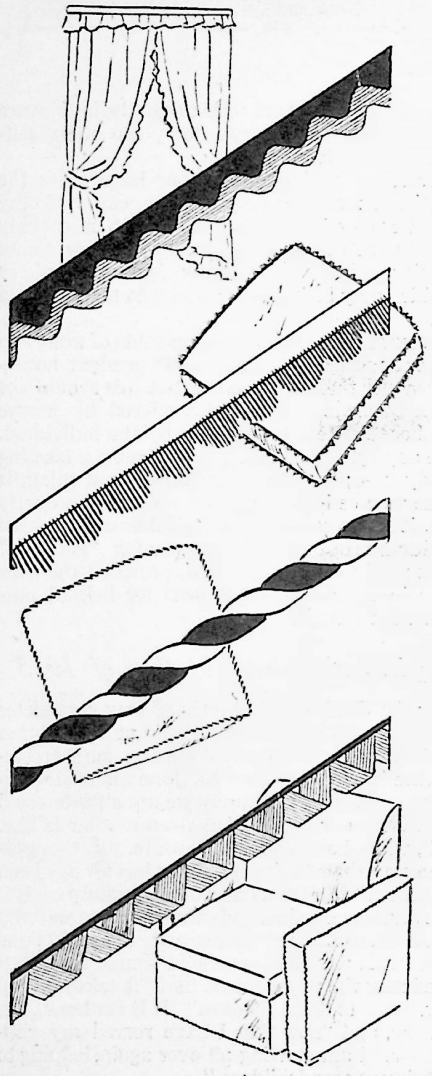
In an interview, Mrs. Johnson related that she had been dean of Wesleyan College, in Macon, Georgia, — "the oldest women's college in the world," she said proudly — having held that position from 1914, when her husband died, until she came to Irvington-on-Hudson. Her six children were all young when she took the position, but she managed to send each of them through college. Of course Mrs. Johnson was asked by her interviewer as to what she considered the most important advice on bringing up children. "The most important thing for everyone," she said, "is to learn and live and love the Bible."

Mrs. Johnson's life is still full of useful hours. She knits and crochets bedspreads and quilts, and fashions many of her own clothes. Her garden is a great source of delight to her for, as she puts it, "Mother Earth has been one of my best friends." She is active in the life of her community, through her church and club associations, and when asked for a message to the women of America, she said, "Mr. Roosevelt said a lot about the 'forgotten man' in his campaign speeches. I should like to live to see the day when there will not be any 'forgotten mother.'" We may add that the Golden Rule Mothers' Day committee started several years ago to accomplish just this hope of Mrs. Johnson's.

NEEDLECRAFT MAGAZINE, July, 1935, Vol. XXVI. No. 11, Published monthly by Needlecraft Publishing Company, Augusta, Maine, and New York, N. Y. Entered as second-class matter August 17, 1909, at the Post Office at Augusta, Maine, under Act of March 3, 1879. Copyright, 1935, by Needlecraft Publishing Company, and Trade-Mark registered in U. S. Patent Office. All rights reserved. SUBSCRIPTION - PRICE: 50 cents per year in the United States; $1.00 per year in Canada and other foreign countries. Subscribers are notified of expiration of subscriptions by receiving the last copy with "Your subscription expires" printed on the wrapper and by an orange card enclosed in the magazine. Use the card immediately: for all subscriptions are stopped promptly at expiration unless renewed. Subscribers must give four weeks' notice of any change of address, stating old as well as new address. ADDRESS all correspondence to Needlecraft Magazine, 15 Chapel Street, Augusta, Maine.

News Flashes

From a Needle-Minded New Yorker



FLOWERS, fruits, yes, even vegetables — anything decorative and colorful — take their place in Fashion's favor this season. Fifth Avenue is gay with color, Radio City is banked with flowers and the throngs of well-dressed women have gay nosegays on their lapels or hats. The front counters in all the stores look like Paris flower stalls with their array of artificial flowers, intermingled with such imaginative combinations as clusters of radishes, miniature eggplant combined with tiny carrots, red peppers and diminutive crooked-neck squashes. Cherries also are popular, and flower-printed silks are frequently trimmed with artificial flowers that appear to bring out the pattern of the print in relief at the shoulder of neckline.

Natural flowers also are in high favor and the garden varieties will provide different combinations every day all through the summer. A method of keeping them fresh is to put a cellophane wrapper around the stems with a drop of water in it. Held in place with an elastic, it will retain the moisture all day.

THE shop windows are full of summer evening and afternoon dresses influenced by classical Greek designs. Sketched is one of white chiffon, the bodice consisting of two pieces for back and front with a shirred casing through which a cherry velvet ribbon is run to hold them together at the neck. The two pieces cross one another at the waistline to fill in under the arms. The skirt is shirred for about four or five inches below the waist and cherry velvet ribbon forms the belt.

Another attractive summer evening dress, shown in pink handkerchief linen, has a simple fitted bodice, circular skirt and a short straight jacket. It is bound with navy blue and the flowers at the V-shaped neck are pink edged with blue.

Simple feminine evening dresses are shown with long lace mits (navy is a popular color), and the oldfashioned nosegays set in lace-paper doilies become new fashion in the summer evening collections.

Dresses with crocheted borders are exceedingly popular — the borders composed of bands of double and treble crochet in varied color combinations. Illustrated is a suit of this nature made of yellow wool with a black and yellow border, closed with three large crocheted black frogs down the front. A cherry-color linen coat has three small black frogs to set it off.

Linen coats are popular and often printed with flower designs. One of the leading stores has been showing fitted hip-length coats of such linen patterned on a natural color ground and fastened at the belt line with a narrow lacing of patent leather run through bound buttonholes. They are worn with dark dresses.

Scarfs are still so popular that I like to mention an interesting version of the triangle that I saw on Madison Avenue. It was in reality a double scarf, of crepe de Chine the under one fringed on the two straight edges and the upper one of a contrasting color, slightly smaller than the first, had the same edge finish and a drawnwork corner motif that patterned itself against the under one. Instead of being tied at the back of the neck, there was a large snap.

Here is a flash for the younger generation — heavy brown cotton shorts for brother's playsuit, practical, yet exceedingly chic with a line of yellow braid down the side seams and laced at the belt. A Basque shirt in wide stripes of yellow and brown gives this suit sporty distinction and a yellow polo shirt will make a change that will please the boy. Don't forget to add pockets to the shorts for his complete satisfaction.

Rick-rack for sister! A linen sailor-hat is given a most becoming edge when trimmed with the rick-rack braid and a matching dress may repeat the braid trim. Set it off with white bows on the shoulders, as pictured.

SUMMER months are an opportune time for making accessories to refurbish your home in the fall. Here are some of the edges I have been seeing on pillows, slip-covers or along the edge of draperies. Tape comes in a wide selection of colors. The same is true of rick-rack. One shade of the tape makes a good background for a rick-rack braid of contrasting color or a lighter shade of the same color. You can also take the braid and fold it back and forth, tacking it as you go, to make a tailored finish.

If you would like a welting of intermingled colors, take a braid and sew into it loops of wool of varied lengths, some short and some long. The braid is not seen when inset into the seam and the material is sewed close to the edge. Any number of colors of wool may be used, and it is a nice way to use up odds and ends of sweater yarns repeating the colors in the design of the chintz or linen. A similar effect is secured by winding the yarn on the popular machine-craft attachment and shaping the edge into

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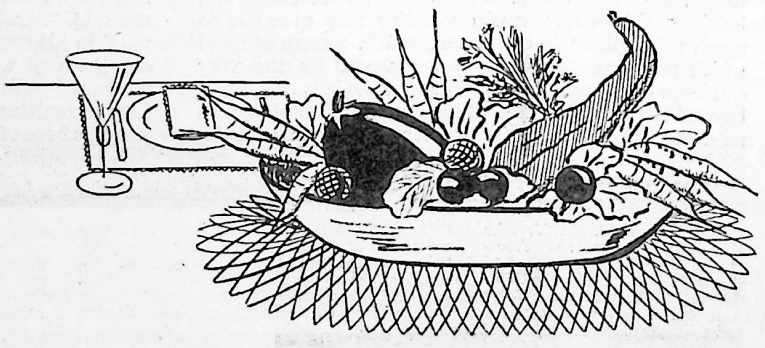
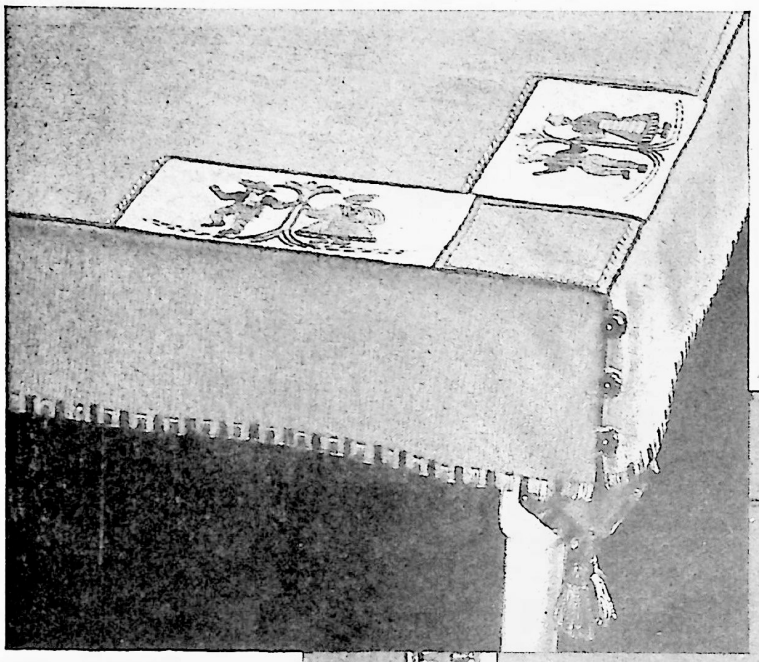


NEEDLECRAFT
The Home Arts Magazine

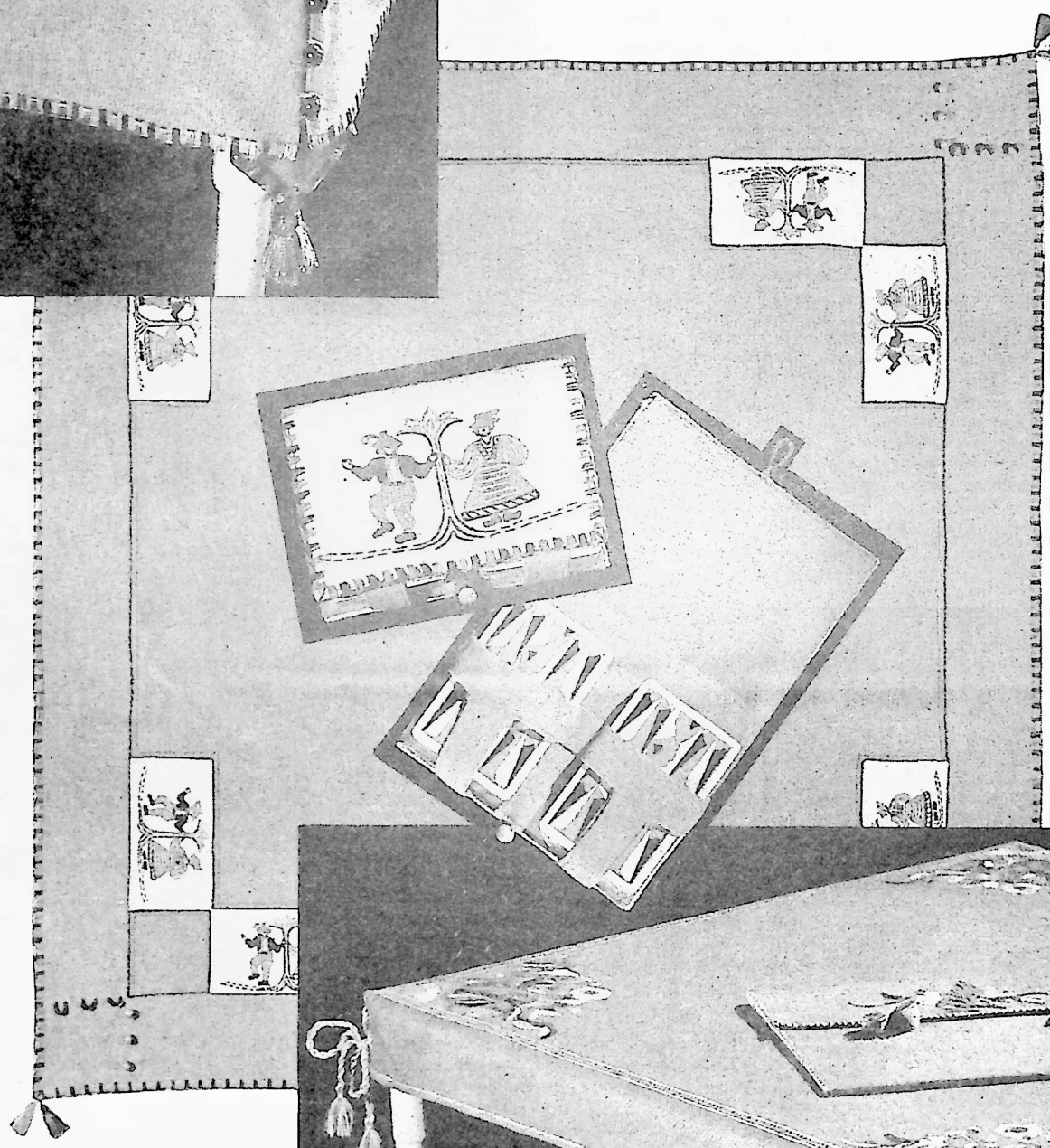
Bridge Table Ensembles

For Gifts or Prizes or an Indulgence for Your Personal Use

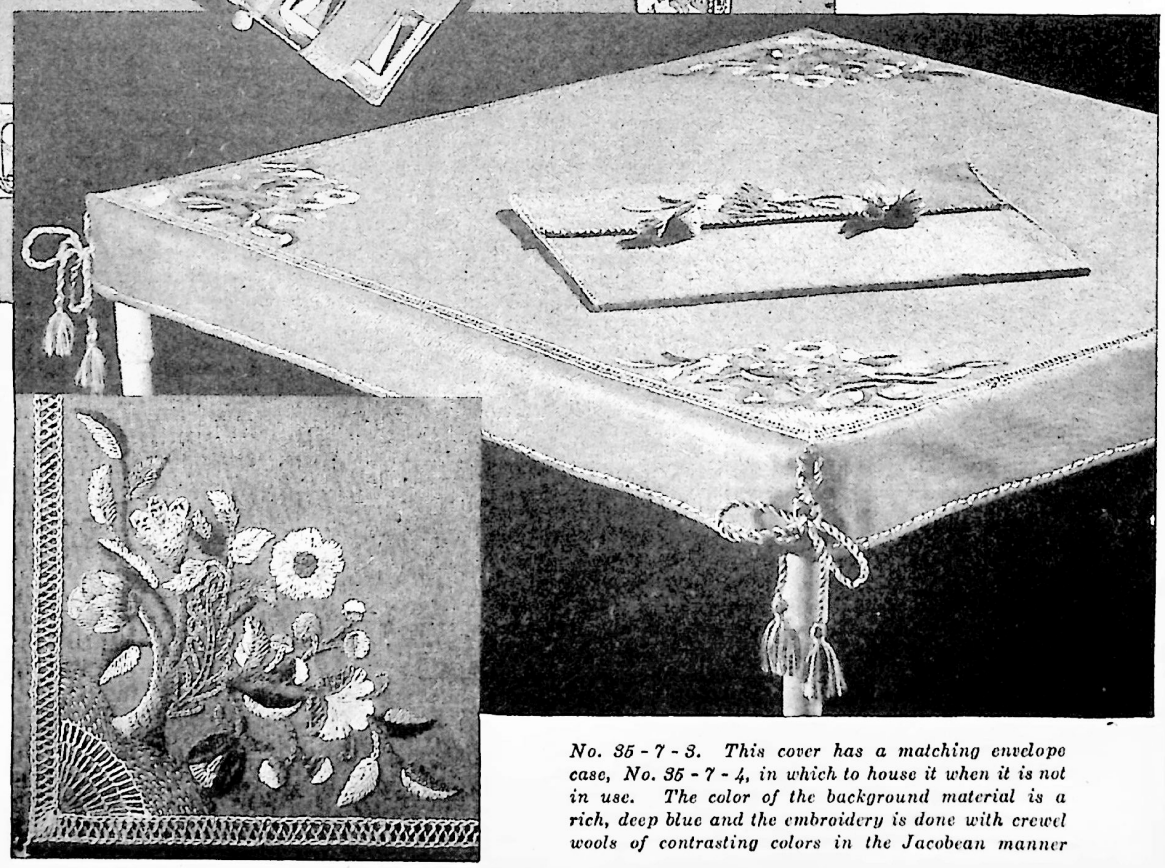
BY
CHRISTINE
FERRY
AND
LOUISE
H.
CHRIMES



No. 35 - 7 - 1. Quaintly garbed peasant figures ornament the panels of ecru linen that are applied to the foliage-green material of this slip-cover. The connecting stitchery lines and edge finish are red and black



No. 35 - 7 - 2. A card case to match, this of the ecru linen with green lining and skeleton straps for holding two packs of cards, shown both open and closed, is in itself a nice gift



No. 35 - 7 - 3. This cover has a matching envelope case, No. 35 - 7 - 4, in which to house it when it is not in use. The color of the background material is a rich, deep blue and the embroidery is done with crewel wools of contrasting colors in the Jacobean manner

THESE covers are designed not only to dress up a card table for indoor use, but to protect it from summer dust and grime when it is used on the veranda. They are made with drop sides and corner fastenings that are adjustable to tops of varied sizes, both for the decorative effect and to anchor them securely when they are used out-of-doors. The material is a sturdy, fast-color cotton drapery-fabric of linen-like texture and both the green and the blue are restful colors for a playing surface. As it is washable, it is an easy matter to keep the covers fresh and clean.

THE crewel-embroidered blue cover (No. 35 - 7 - 3) has a matching envelope case in which to keep it when not in use and large enough to also hold score pads and playing cards. The green cover has a matching case for two packs of bridge cards and will in itself make a most satisfactory prize.

Shades of terra cotta, gold, mauve, wood brown and various greens are combined in the color treatment of the

Continued on page 14

Smart Crocheted Accessories

BY NANCY CARY

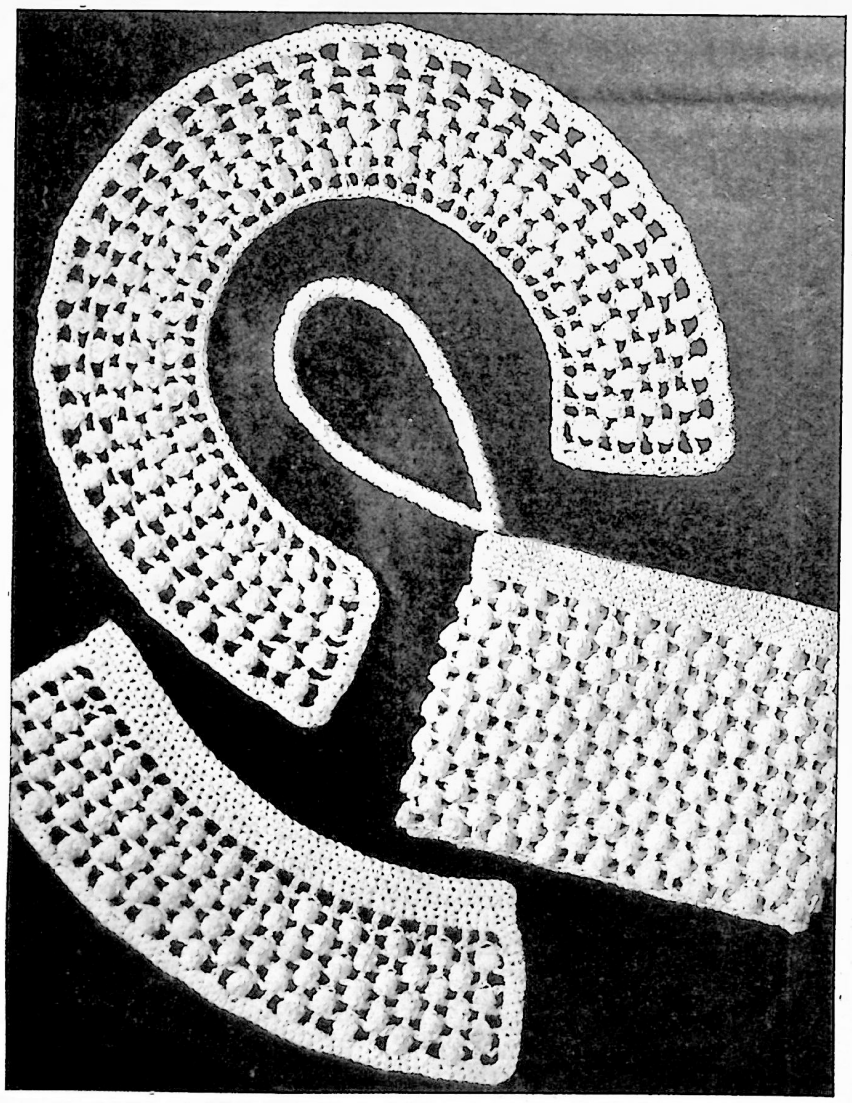
CROCHETED neckwear makes its appearance this season in the smartest of dress shops in the big cities. Although the materials cost but little, the finished products are far from inexpensive when one has to buy them, but are well worth the money because of their durability.

Both models pictured are easy to make and are planned to suit different types of garments. One is constructed with No. 60 sewing thread and a fine steel hook — No. 12 or 14 — and the other is done with heavy cotton and No. 4 steel hook.

This polka-dotted puff-stitch design is something that even a child can do. Either the bag or the collar and cuff set is easily made in a day's time and two balls of the knitting cotton will do the entire set. The model is made of chalk-white thread, but the colored threads used for sweaters also make good-looking neckwear. Light blue is smart with navy and so is pink or yellow, and dark brown accessories go well with any of the summer colors.

It is easily possible to vary the shape of the collar or cuff to suit individual preference, working straight without increasing in consecutive rows or flaring as much as one may like.

To the right is a dressy vestee — filmy as a cobweb — with a frilly front and a straight neckband closing at the back; it uses fine working material and easy stitches. And below — a tailored collar and cuff set with a matching bag polka-dotted with puff stitch to complement a cotton summer frock or the popular knitted sports suit



Puff-Stitch Ensemble

THE COLLAR — Make a chain the length desired for the neckline. working about nine or ten stitches to the inch. Add five chain stitches for end mesh and work a treble into the 8th stitch from the hook. Make a row of regulation filet meshes (trebles separated by two chain) all along the chain, missing two stitches of the foundation each time between the trebles when it is desired to keep the work flat and but one every other time when shaping. The model has a sixteen-inch neck and is shaped to fit rather closely at the throat. In this instance the trebles are worked alternately into the 2d and 3rd foundation chains, always passing the hook under two loops.

At end of row ch 5 for 1st space of 2d row, make a puff st in top of 1st tr, ch 2, tr in tr, ch 2, puff st in next tr and repeat across, ending with a tr in 3d of 5 ch. (A puff st is made by working 5 tr in one st — always under the two upper loops — removing hook at completion of last tr, inserting it in back loop of 1st tr and drawing dropped loop through to close.) Work freely and try not to draw the stitches too closely.

In the next row, alternate tr and puff st with those of the previous row, closing the puff st by drawing the dropped loop of the last tr through the front loop of the 1st tr and keeping the puff on the same side of the work as the 1st row.

Work another row like the 1st. Then in the next increase 1 st in every other connecting ch (2 st in one, 3 in the next). In the 5th row make each ch 3 st in length. In the 6th ch 3 and 4 alternately and in the 7th make all ch of 4 st.

Finish edge with a row of d c, working 2 st over each ch-loop along neck and ends, turning corners with one or more additional st to keep the work flat, and along the outer edge working 1 d c in back loops of puff, 3 over next ch, 1 d c in tr, 2 over next ch and d c in next puff. Finish with a 2d row of d c, 1 in each st of previous row, along ends and outer edge.

THE CUFFS — Make same as collar on a foundation chain of desired length, then finish all around with two rows of doubles, which are continued back and forth across wrist to make a straight band about three-fourths inch in width. For a straight cuff, make 1st row of spaces by working trebles into every 3d stitch of foundation chain.

STRAP BAG — Make a chain of sufficient length so that when joined it will measure about an inch longer than the zipper to be used for closing. Work round and round with rows of doubles, joining each time and starting next round with one chain until work measures three-fourths inch in depth. Then, begin the design:

1st round. Ch 5 for 1st mesh, miss 2 d c, puff st in next, ch 2, miss 2, tr in next, ch 2, miss 2, puff st in next and so

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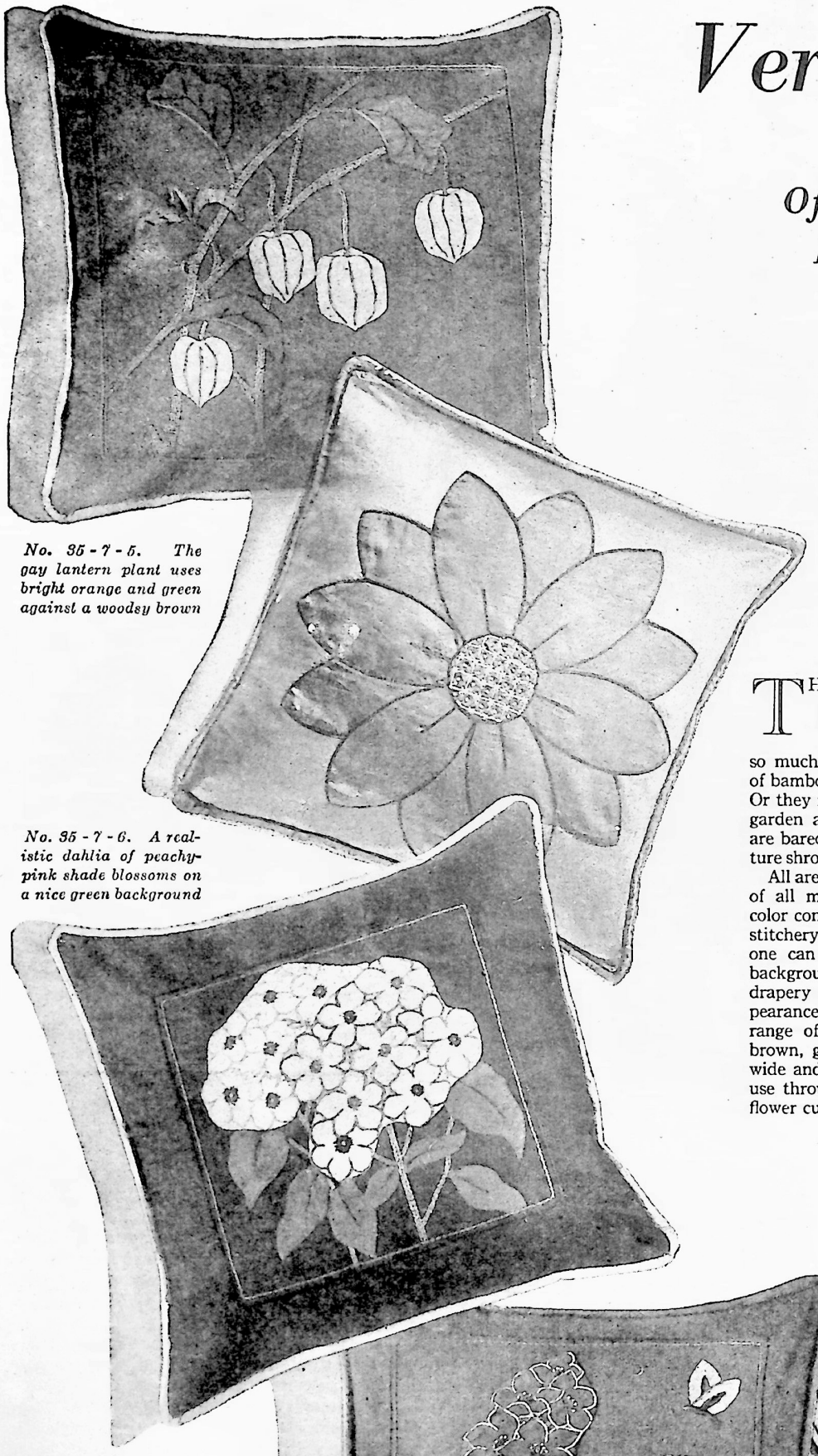
Veranda Cushions

Of Tubbable Color-Fast Fabrics Reflect the Riotous Color of Midsummer Gardens

BY
CHRISTINE FERRY
AND
E. MARION STEVENS



No. 35 - 7 - 5. The gay lantern plant uses bright orange and green against a woodsy brown

No. 35 - 7 - 6. A realistic dahlia of peachy-pink shade blossoms on a nice green background

THESE exotic flower-garden cushions will contrast effectively against the moisture-proof fabrics of solid color with which so much of the new outdoor furniture of bamboo and metal piping is equipped. Or they may be used to bring a touch of garden atmosphere indoors when floors are bared for the summer and the furniture shrouded in cool slip-covers.

All are done in appliqué — the simplest of all methods for achieving dramatic color contrasts, and the small amount of stitchery introduced is the sort that anyone can do. With one exception the background fabric is a sturdy cotton drapery material having much the appearance of linen. It comes in a wide range of colors — yellow, coral, henna, brown, green and blue — is fifty inches wide and is admirable for slip-covers to use throughout the year. One of these flower cushions will look well in a lounge or wing chair so covered, the background color either matching or contrasting with the slip-cover, as one chooses, and the edges corded to correspond.

IF a dash of flaming orange is liked, the lantern plant will supply it. Cushion No. 35 - 7 - 5, is made of a woodsy-brown material, the orange lanterns are delicately veined with rust-red and the green foliage is done both in appliqué and solid stitchery. Stems are filled in with parallel rows of outline done with three threads of stranded floss and both orange and green are repeated in the double lines of outline stitch, done with six threads, that frame the design. A cording of orange finishes the edge.

The yellow nasturtium cushion, No. 35 - 7 - 9, will look well whether contrasted with a brown, green or henna upholstery background, or even against

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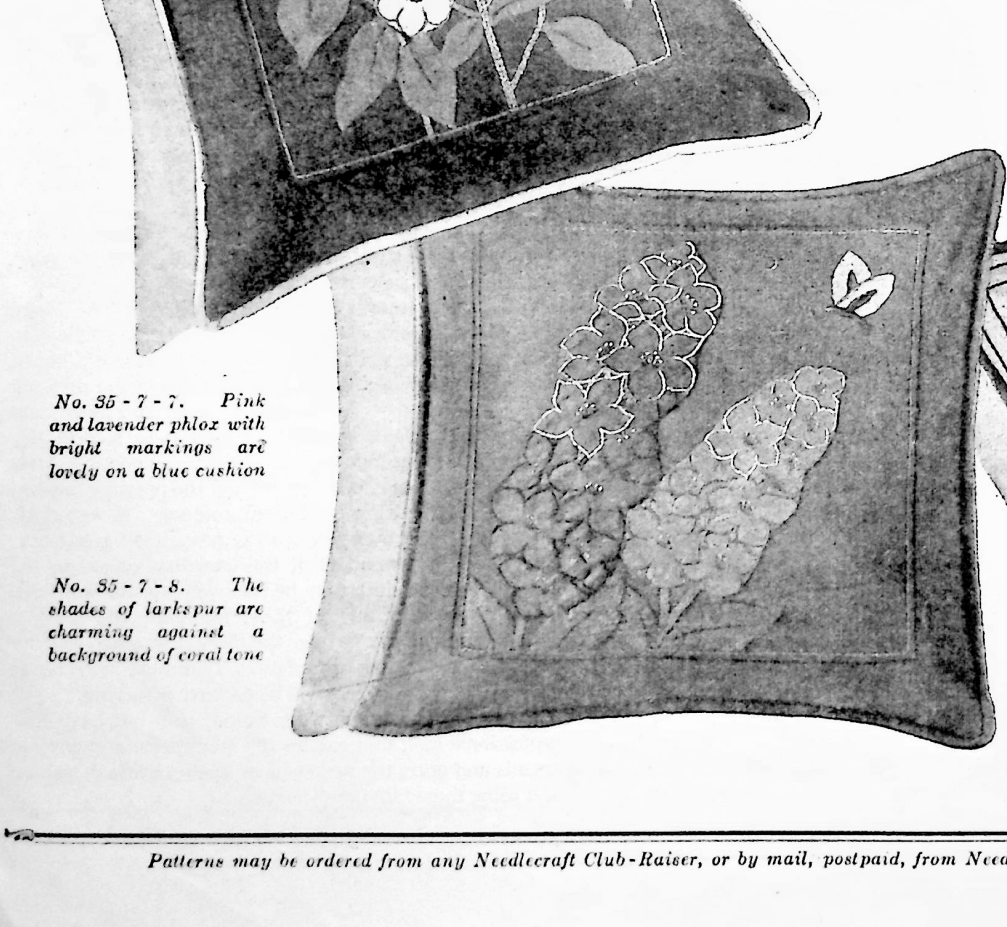
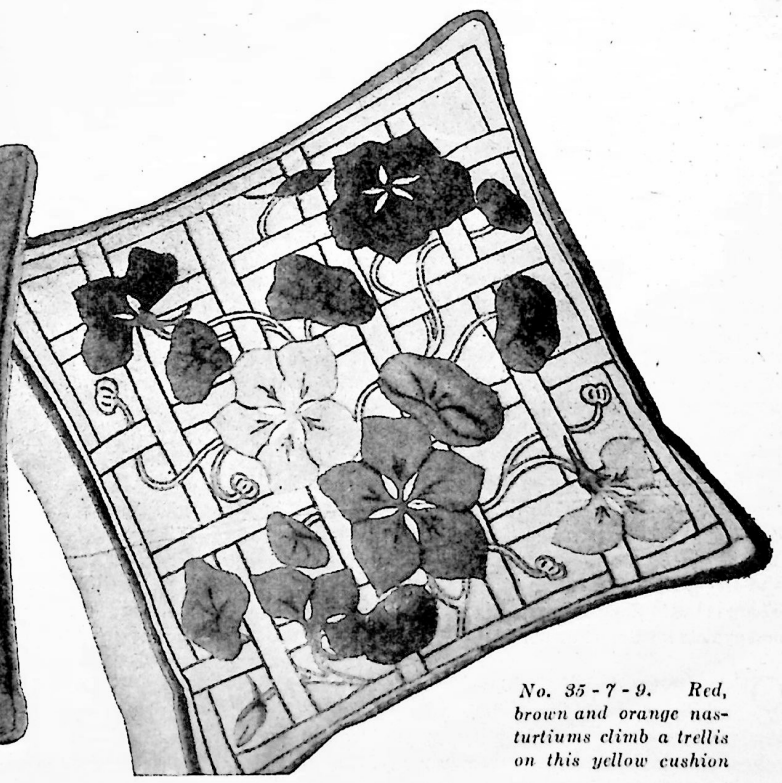


No. 35 - 7 - 7. Pink and lavender phlox with bright markings are lovely on a blue cushion

No. 35 - 7 - 8. The shades of larkspur are charming against a background of coral tone



No. 35 - 7 - 9. Red, brown and orange nasturtiums climb a trellis on this yellow cushion

The Graceful Dianthus

Developed in Simple Cutwork to Decorate a Set of Matching Mats for the Dining-Room

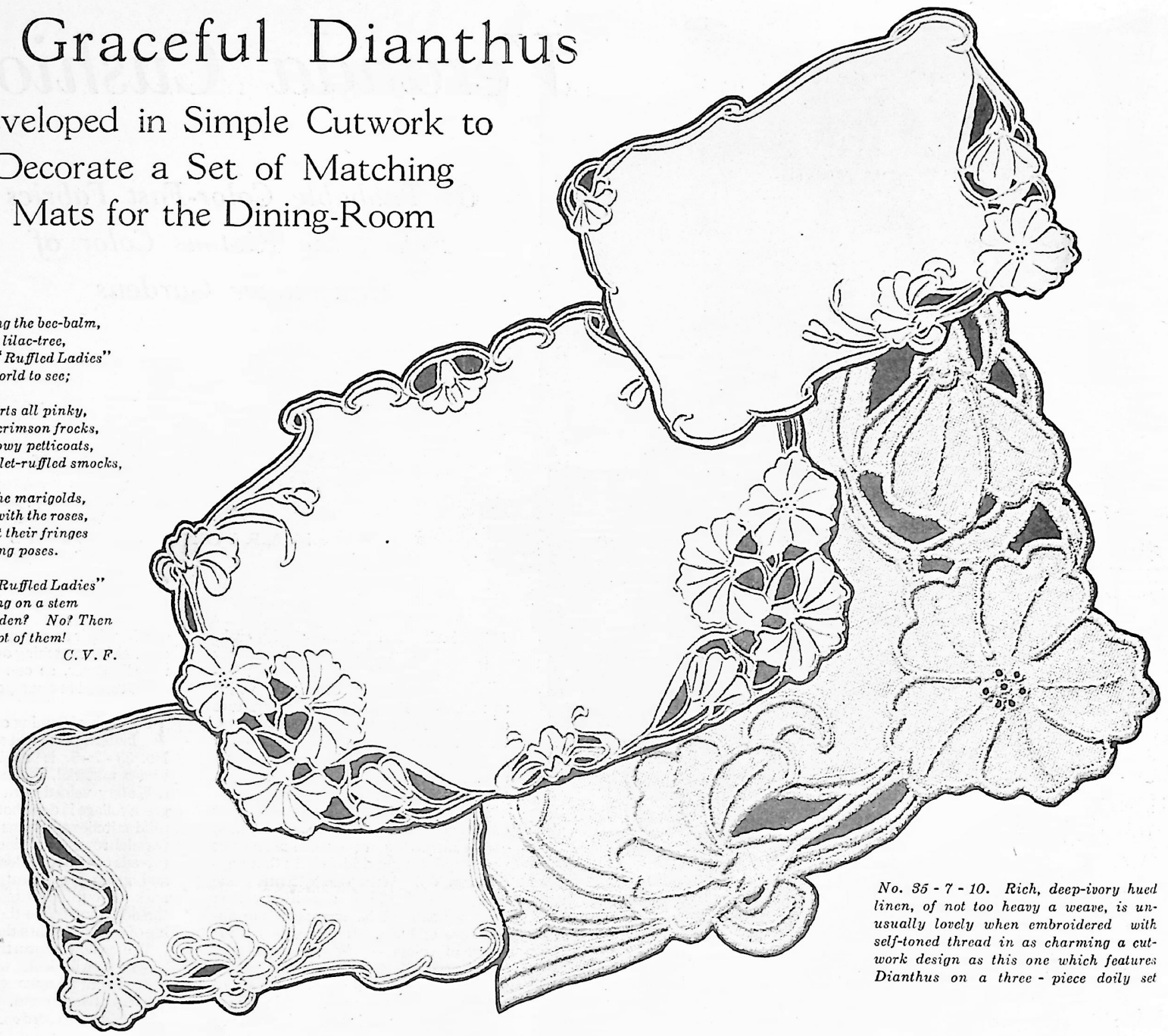
Down among the bee-balm,
Near the lilac-tree,
Dance my "Ruffled Ladies"
For the world to see;

Some in skirts all pinky,
Some in crimson frocks,
Some in snowy petticoats,
And scarlet-ruffled smocks,

Bowing to the marigolds,
Flirting with the roses,
Shaking out their fringes
In alluring poses.

Are there "Ruffled Ladies"
Curtseying on a stem
In your garden? No? Then
Plant a lot of them!

C. V. F.



No. 35 - 7 - 10. Rich, deep-ivory hued linen, of not too heavy a weave, is unusually lovely when embroidered with self-toned thread in as charming a cutwork design as this one which features Dianthus on a three - piece doily set

IF you are fortunate enough to have a bed or border of "Ruffled Ladies" in your garden, you will surely appreciate the clever way in which the designer has adapted their frilly heads, and opening buds, and long, slender leaves to the uses of the needleworker who would perpetuate these old-time favorites of the garden in graceful cutwork to border three attractive doilies. And if you have no garden at all you can still have "Ruffled Ladies" in your dining-room! Fadeless, too, they will be, in stitchery well worth the doing.

Many flower-forms lend themselves to cutwork, but there is ample evidence that none do so more charmingly than our "Ruffled Ladies." As you will note, there isn't a bar in the entire design — which makes it the Roman type of cutwork that you will use. Not even the needleworkers who are still timid about cutwork — because of the bars, they say — will have an excuse for not duplicating this unusual design.

How simple the work really is we have succeeded in showing, we think, by reproducing for you, about two-thirds of its actual size, a corner of one of the end doilies. You can easily see all the stitches used for the embroidery, and the general character of the work is quite evident. There is buttonholing for the edges, outline for the veining and eyelets for the stamens.

OF course, the design would be lovely in white on an off-white or cream linen, but we particularly like a shade of ivory that is so deep it suggests cream-in-your-coffee, especially when the embroidery is done in a matching shade. It looks exceptionally well against the dark, polished surface of walnut or mahogany, which furnishes ample background contrast when showing through the cut-away spaces of the linen.

If you like, do your eyelet stamens and outline veining first, then run all the edges of the design with your working thread, preparatory to covering them with firm, close, even buttonholing. Before you begin the buttonholing, however, study the lines of your design to determine which to cover first. Broken lines or lines that are overlapped by others should always have first attention. The corner-detail of set No. 35-7-10 shows lines so broken and overlapped. It is possible to do good cutwork by embroidering the lines of the design one after another as they occur, but results are much better where the more professional method is used, inasmuch as line ends that are covered in the process of working over unbroken or overlapping lines are secured as well as covered when the buttonhole stitches of the overlapping line are taken directly into the broken ends. The ends will not work loose and there will be no weak spots in the finished piece.

THAT cutwork is one of the most effective embroidery treatments known we are all agreed, but careless cutting can ruin the effectiveness of any piece of cutwork, however beautifully the stitches have been made. By far the most easily handled scissors for cutwork are the long, slender cuticle scissors with slim, curved blades that slip easily along edges and can be turned in sharp angles or difficult curves. The only precaution necessary is not to clip the edges while cutting.

Insert the tips of the scissors at a convenient point along the edge to be cut, working on the upper surface of the embroidery, and make an incision sufficiently large to allow the scissors to be reinserted at will. Sometimes just clipping a few threads will suffice. Reverse the linen, and cut from the back. You can often cut more closely in this way, because by holding the scissors with curved points away from the edge, the blades will slip along just under the purl edge of the buttonholing, and there seems to be less tendency to clip the stitches or the ends of bars. Of course, the cutting may be followed from the right side, and the piece turned as desired.

When the cutting is done, pressing is in order. There are three satisfactory ways to do this pressing. One is to dampen the linen well, and another is to squeeze it out of warm water, while a third is to lay it upon the pressing board perfectly dry. It should be placed face down, and in the first two cases should be pressed under a clean, dry cloth to absorb as much excess moisture as possible, after which the cloth may be removed and the pressing finished directly on the back of the embroidery. A wet cloth should be spread over it when the piece itself is left dry, and the cloth pressed until the linen has absorbed the water, when the cloth may be removed and the wet linen pressed dry. By any of these methods, the linen is shrunk, and you can go over the piece, trimming off stray threads and evening up edges. Trimming may be as close as desired, for there will be no further fraying.

Done in this way, cutwork cannot help but have that professional look that excites the admiration and envy of friends and gives the maker pleasure and pride in owning and using these "lifetime" linens.

Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 24

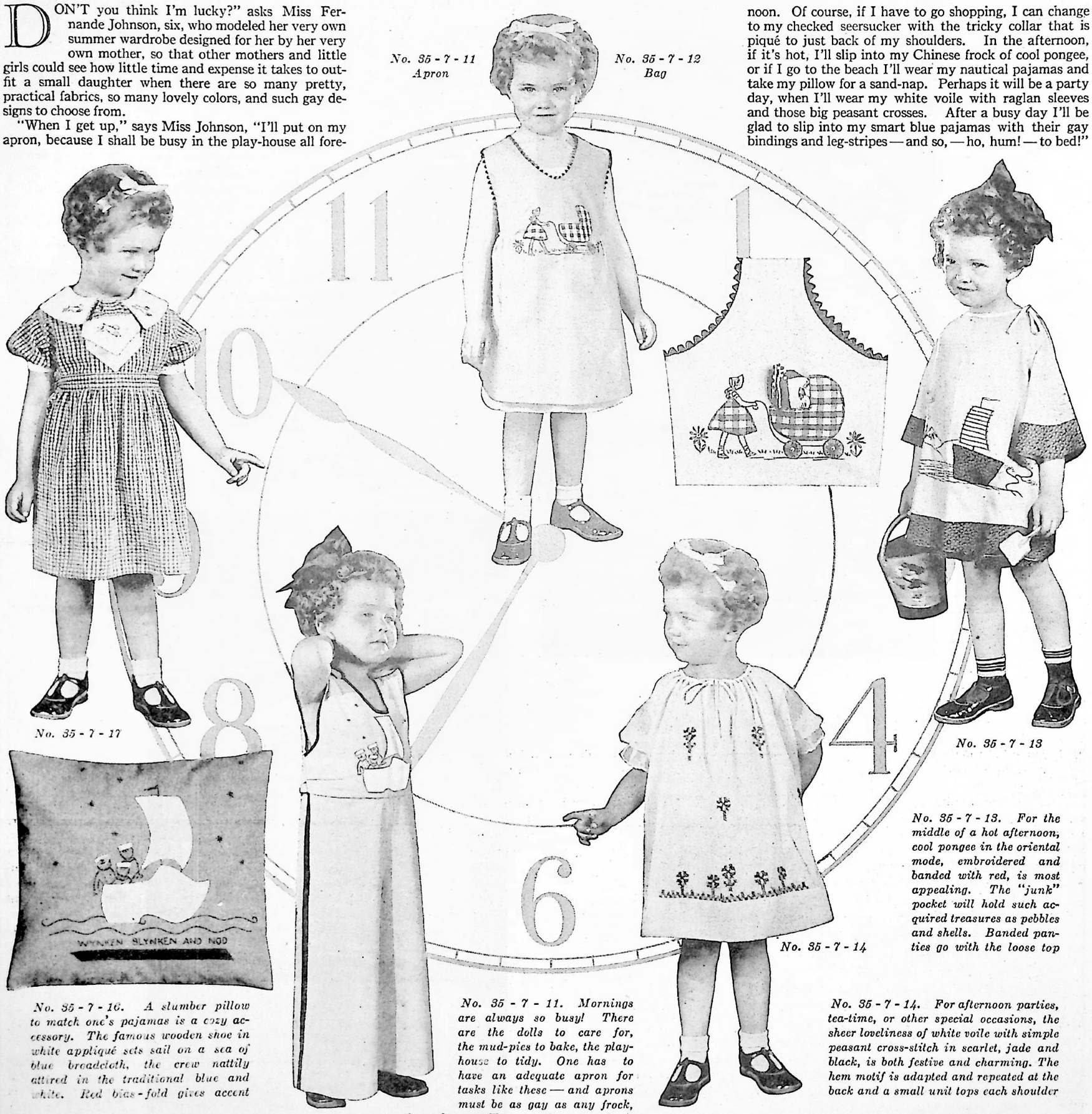
Around the Clock with Miss Four-to-Six

Irresistible Fashions for the Important Hours of Her Day

BY CECILY PALMER AND EVELINE JOHNSON

DON'T you think I'm lucky?" asks Miss Fernande Johnson, six, who modeled her very own summer wardrobe designed for her by her very own mother, so that other mothers and little girls could see how little time and expense it takes to outfit a small daughter when there are so many pretty, practical fabrics, so many lovely colors, and such gay designs to choose from.

"When I get up," says Miss Johnson, "I'll put on my apron, because I shall be busy in the play-house all forenoon. Of course, if I have to go shopping, I can change to my checked seersucker with the tricky collar that is piqué to just back of my shoulders. In the afternoon, if it's hot, I'll slip into my Chinese frock of cool pongee, or if I go to the beach I'll wear my nautical pajamas and take my pillow for a sand-nap. Perhaps it will be a party day, when I'll wear my white voile with raglan sleeves and those big peasant crosses. After a busy day I'll be glad to slip into my smart blue pajamas with their gay bindings and leg-stripes — and so, — ho, hum! — to bed!"



No. 35 - 7 - 16. A slumber pillow to match one's pajamas is a cozy accessory. The famous wooden shoe in white appliqué sets sail on a sea of blue broadcloth, the crew nattily attired in the traditional blue and white. Red bias-fold gives accent

No. 35 - 7 - 11. Mornings are always so busy! There are the dolls to care for, the mud-pies to bake, the play-house to tidy. One has to have an adequate apron for tasks like these — and aprons must be as gay as any frock, these days. Cheery yellow percale is a practical choice for hard-wear clothes, and it's so good-looking, edged with brown rick-rack, and decorated with a doll-carriage motif. The whole back of the model fastens on the hips. A matching bag, No. 35 - 7 - 12, shows the decoration more plainly. This is also done in yellow with the checked gingham appliqué. The carriage serves as a pocket

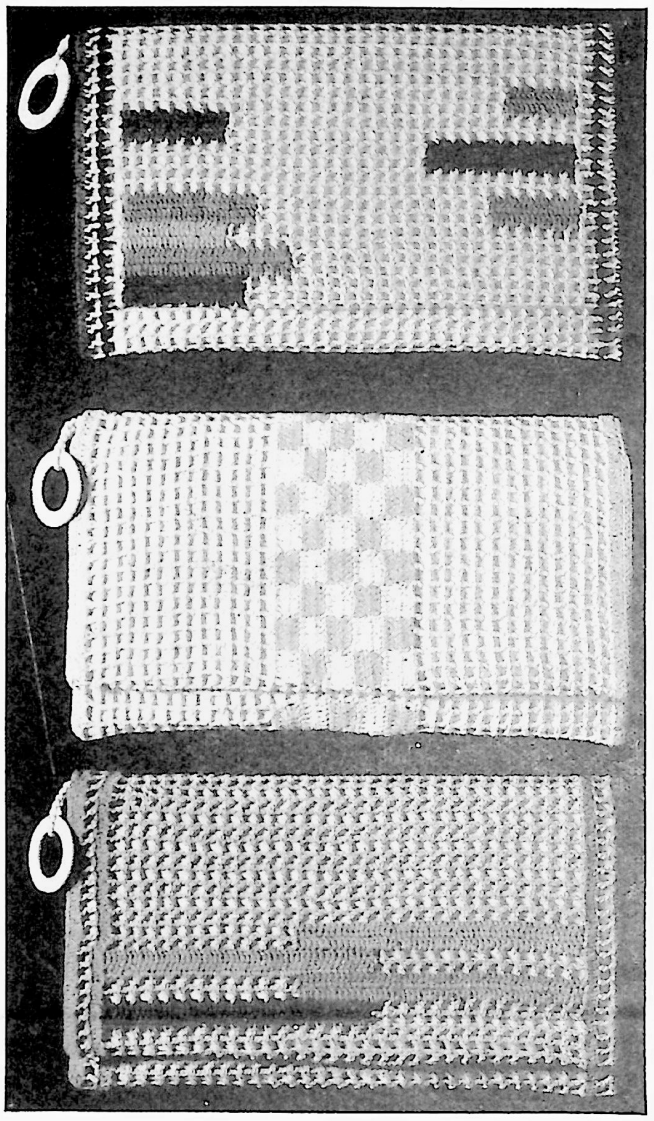
No. 35 - 7 - 13. For the middle of a hot afternoon, cool pongee in the oriental mode, embroidered and banded with red, is most appealing. The "junk" pocket will hold such acquired treasures as pebbles and shells. Banded panties go with the loose top

No. 35 - 7 - 14. For afternoon parties, tea-time, or other special occasions, the sheer loveliness of white voile with simple peasant cross-stitch in scarlet, jade and black, is both festive and charming. The hem motif is adapted and repeated at the back and a small unit tops each shoulder

No. 35 - 7 - 15. For the dream-time voyage, the little lady will be comfortably and appropriately attired in trig blue broadcloth pajamas, which are bound and striped with red, close on the shoulders and tie in back. Wynken, Blynken and Captain Nod will be in command, and luggage — a clean hankie — will be stored in the shoe. Also suitable for beach wear

No. 35 - 7 - 17. Between 8 o'clock and noon, or on afternoons that have no special program, an informal frock is in order. Now that plaids and checks have stepped into such a variety of textures, a green-checked seersucker is top choice, with bands, collar and tabs of narrow-wale piqué, featuring dog motifs and buttonholing in red and black

Crocheted Purses—Latest Summer Styles



"Moderne"
No. 35 - 7 - 18. Red and black edging; red, blue, orange and green on a cream background

"Garden Party"
No. 35 - 7 - 19. Pastel checks — yellow, lavender, blue, tea-rose, green on a background of white

"Futura"
No. 35 - 7 - 20. Beige background, colored border, red, blue, orange, green design

You Crochet the Covers on Same Plan as Book-Covers to Fit Over Ready - Made Underarm Purses

AGAIN the popular art of crocheting is brought forward in the form of covers for purses, and the lady who does crochet is going to like these very new and lovely creations. These covers are on the same plan as a book cover and are easily removed for the purpose of laundering.

You'll like the ones made with the boilproof pastel colored threads for they are just the thing to give that added touch to your dressy summery frocks and then, too, those with the bright colored boilproof "peasant" shades to go with the smart tailored suits and sports wear.

The completely made white linen foundation purses are the ever popular envelope style with attractive white rayon linings and boast of cute change purses and mirrors.

There is the "Moderne" purse, No. 35 - 7 - 18, which is a "chic" and up-to-the-minute design and is just what is wanted to go with a tailored suit or sports wear. It is most colorful with its red and black edging and dashes of bright red, blue, orange and green on the cream colored background.

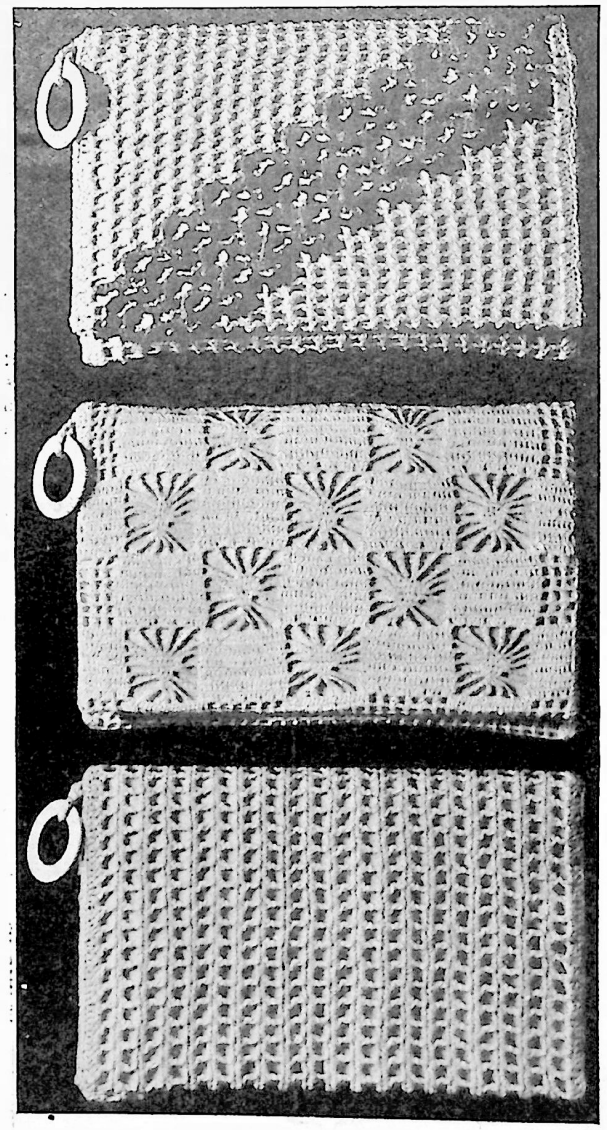
Who could resist making the "Garden Party," No. 35 - 7 - 19, which is very charming with its banding of pastel checks in lavender, yellow, blue, tea-rose and green on a background of white? This will prove to be a smart accessory for special occasions.

The "Futura," No. 35 - 7 - 20, is a smartly tailored style. The beige background with its bright colored border and modern design in red, blue, orange and green gives a most striking effect which would be fitting for every-day service.

You'll like the "Collegiate," No. 35 - 7 - 21, with its diagonal bright stripe trim of vivid red, blue, orange and green which gives it a modern, youthful style on cream background. This design will prove to be a most practical one.

"Summer-Style," No. 35 - 7 - 22, is lovely and may be made in all white or beige just as you choose. This design is different in that it is crocheted with the finer cotton, No. 30, which produces a most dressy and lacy appearance. You will surely be proud to carry the bag which has this cover.

Then the simplest of all, the "Mardi-Gras," No. 35 - 7 - 23, is crocheted with the soft pastel shades, lavender, green, blue and tea-rose on a white background. These very pretty shades will harmonize completely with any summer costume.



"Collegiate"
No. 35 - 7 - 21. Red, blue, orange and green stripes on a cream background

"Summer-Style"
No. 35 - 7 - 22. All white, or all beige — just as you choose

"Mardi-Gras"
No. 35 - 7 - 23. Soft pastel shades, lavender, green, blue and tea - rose on a white background

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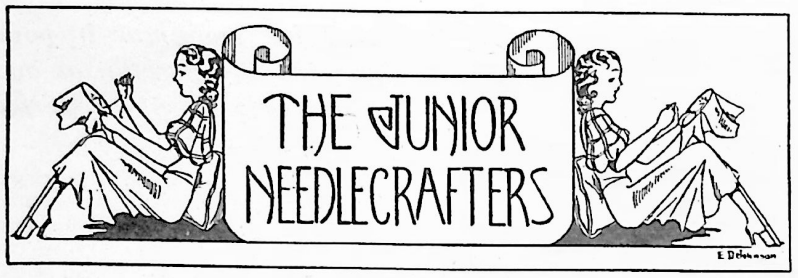
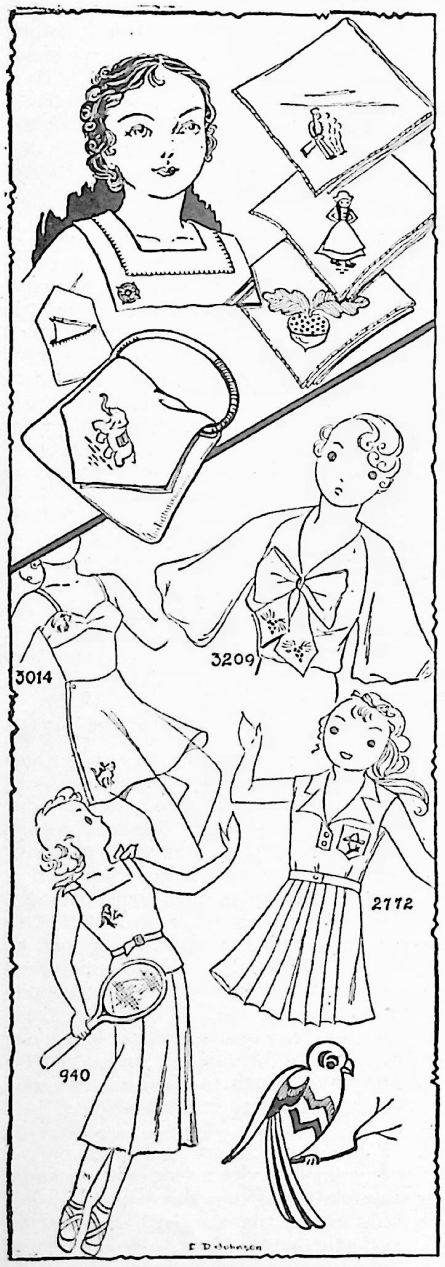


An Embroidery Club for Girls

CONDUCTED BY CONSTANCE EVELYN

DEAR GIRLS: I do think hundreds of you must be wearing personal motifs these days, judging by the interested letters you have written me since the first set was published, many asking for suitable symbols, or wanting advice about a choice, or asking for suggestions about what to choose; and though it is now several months ago that we first talked about them, your interest over all this time has made me feel that we ought to devote another entire meeting of the Club to talking about these smart new bits of decoration that can be so very personally your own.



If you have already chosen a motif for yourself, perhaps you know some other girl who has not. Perhaps she has not even heard about them, and would so much appreciate your telling her and helping her to choose a motif of her own.

On the other hand, you may be one of the girls who did not find in the first group of motifs one that exactly expressed in stitchery what you wanted your very own personal motif to convey, and in this new group you may discover the very thing you are looking for.

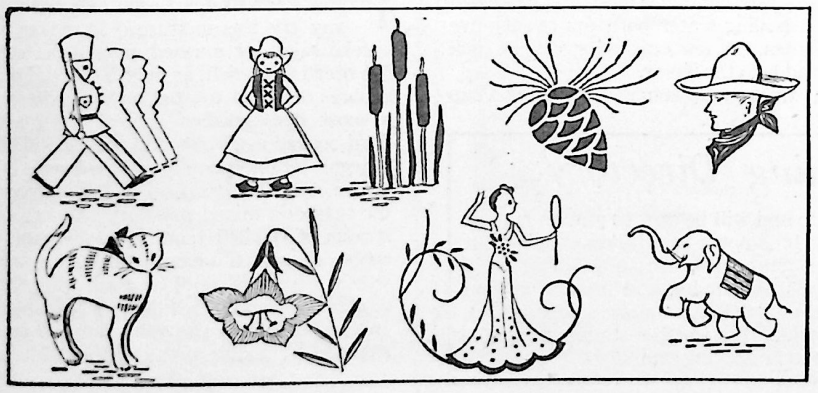
The first group of motifs very definitely tied themselves to special interpretations such as favorite sports, or your occupation, or your ancestral background, or your outstanding characteristic. Maybe you'd like something more subtle and not so easy for everyone to understand. The new group of motifs is like that — you can interpret many of them in a variety of ways. Then, too, some of them, like the kitten, the parrot, the soldiers and the ranger can be used on children's things. If you have a little brother, wouldn't he like the ranger or the soldiers on the sleeve or collar of his blouse! Or, wouldn't a little sister like the little Dutch doll or the kitten on her collar or pocket!

OF course, that doesn't mean that the same motifs are unsuitable for you older girls. Just to show you how suitable they are, I've sketched a dance set, a blouse, a sports frock and a gym suit that have found places for them. You can duplicate these garments, using whatever motif on any of them that you choose.

Besides the garments, I've sketched some important accessories that can be decorated with any of the motifs selected. There is a very simple collar

Concluded on page 23

Any of the motifs (No. 35 - 7 - 24) can be used on Collar No. 35 - 7 - 25, Bag No. 35 - 7 - 26, Hankie No. 35 - 7 - 27, or on wearables like those sketched just above for suggestion



WONDERFUL NEWS
For Jelly Makers!
LOOK WHAT SURE-JELL DOES!
"ONLY ½ MINUTE BOIL! ISN'T THAT WONDERFUL?"
Says Mrs. Jones
"ALMOST ⅔ MORE JELLY... 11 GLASSES INSTEAD OF 7"
Says Mrs Nelson
"PERFECT RESULTS WITH ANY FRUIT; FINER FLAVOR, TOO!"
Says Mrs. Gates
ISN'T it amazing . . . this marvelous new Sure-Jell that banishes the uncertainties of jelly-making . . . Gives far better tasting jams and jellies . . . Saves you time, money and labor!
With Sure-Jell, you boil jellies only ½ minute; jams one minute. No more long, tedious stirring over a hot kitchen fire. (Easy, accurate recipes in every package.)
Then, too, you get more jam or jelly from the same amount of fruit . . . An average of two-thirds more than by the old, long-boil method. You also get much finer flavor . . . the real flavor of the ripe fruit itself! There is no "boiled-down" taste.
So many good reasons for using Sure-Jell! Why don't you try it?
Sure-Jell is a product of General Foods. Every grocer has it. Its low price will please you.
MONEY BACK OFFER
Buy two packages of Sure-Jell. Use one package. If Sure-Jell does not do all we claim for it—just take the empty container and the unopened package back to your grocer. He will refund the full price of both packages of Sure-Jell, and we will reimburse him.
SURE-JELL
FOR MAKING JAMS AND JELLIES
NET WEIGHT THREE OUNCES
13¢
2 PACKAGES FOR 25¢

Quick work this young thing has made both of the wedding ring and of the jelly making

And her technique in pouring the hot paraffin at once onto the hot jelly is perfect

Food Facts for Home Folks

Conducted by Anne Pierce

THE Girl Scouts and the Camp Fire Girls staged a National Jelly Jamboree the third week in June and what a stirring and skimming and sniffing of delicious odors, was there, my country-women! Nice to think of all those young things peering into their kettles and preserving the fruits of summer for the breakfast, tea and supper tables of winter, isn't it? And considering the amount of toast and jam, jelly cake, cream cheese and jam sandwiches that they can consume it seems no more than right that they should help.

They did; 11,858 scouts got cook badges last year. They are going to collaborate with state and county fairs; some will sell their goods for funds to finance their camps; some will give the foods or the money to charity; and out of every batch some very small glasses (like the ones bar-le-duc comes in), will be put up to be combined in gay colored cellophane packages or little baskets for gifts or sales at Christmas. Their favorites are strawberry jams and jellies, strawberry and pineapple jam, and rhubarb and strawberry jelly.

FITTING right in with this program there is another one hailing from Chicago, to promote roadside stands, a concerted effort to turn the twenty-five million automobiles rolling from Maine to Florida and from the Pacific to the Atlantic coast, into purchasers of farm and homemade products. The United Farm Markets Association has very definite plans and many practical suggestions to offer to those interested. Things are moving these days albeit in some new directions.

And now to get back to our jam pots. It is also time for cherry preserves, nothing better; and all good, old-time housekeepers felt disgraced if the currant jell wasn't made by the Fourth of July. The short boil method with either liquid or powdered fruit pectin is a prime favorite with the young jelly-makers.

Full directions accompany the package for making a long list of jams and jellies. There are some delectable strawberry combinations as well, such as rhubarb and strawberry and strawberry and pineapple. Both sweet and sour cherries may be put up in the same way. Try some along with your "grandmother's recipes" and see how different and how good they are and how speedy, fitting right into our electric age.

Sliced Strawberry Jam

4½ cups prepared fruit
7 cups sugar
½ bottle fruit pectin

Cut two quarts of ripe berries in halves lengthwise. Measure sugar and prepared fruit into large kettle, mix well, and bring to a quick rolling boil over a hot fire. Stir constantly before and while boiling. Boil hard three minutes. Remove from fire and stir in bottled fruit pectin. Then stir and skim by turns for just five minutes to cool slightly and prevent floating fruit. Pour quickly.

Red Raspberry and Currant Jelly

4½ cups juice
7 cups sugar
½ bottle fruit pectin

Crush thoroughly one and one-half pounds fully ripe currants. Add one-quarter cup water, bring to a boil, and simmer, covered, for ten minutes. Crush one and one-half quarts ripe raspberries. Place fruits in jelly cloth or bag and squeeze out juice. Measure sugar and juice into large saucepan; mix. Bring to a quick boil over a hot fire and at once add bottled fruit pectin, stirring constantly. Then bring to a rolling boil and boil hard one-half minute. Remove from fire, skim, pour quickly.

Sour Cherry Jam

4 cups prepared fruit
7 cups sugar
1 bottle fruit pectin

Pit two and one-half pounds of ripe cherries. Crush thoroughly. Add one-fourth cup water, bring to a boil, cover, and simmer fifteen minutes. (For stronger cherry flavor, add one-fourth teaspoon almond extract before pouring.) Measure sugar into large kettle. Add prepared fruit, packing each cup solidly and filling up the last cup with water if necessary. Mix well and bring to a quick, rolling boil over a hot fire. Stir constantly before and while boiling. Boil hard three minutes. Remove from fire and stir in bottled fruit pectin. Then stir and skim by turns for just five minutes to cool slightly, to prevent floating fruit. Pour quickly.

In all cases when using the short boil method you paraffin the hot jam or jelly at once, just as the girl in the illustration is doing. Do not wait for it to cool. The yield for the amounts given is about ten to eleven six-ounce glasses. It's a quick step process from beginning to end.

Canning of Cherries

THIS fruit is especially good canned and the sour cherries so put up with so much less sugar than for preserving, make the best of pies, serve as a breakfast fruit with cereals, and as a simple and wholesome dessert with a cookie, for one and all.

The washed cherries, stoned or not as desired, are packed into jars or cans which are then filled with boiling syrup (a thick syrup for sour cherries and medium for sweet cherries), sealed as directed for the type of container used, and processed in a boiling water bath for twenty-five minutes. A few cracked stones in each jar adds to the flavor.

A thick syrup is made by adding a cup of sugar to a cup of water and bringing to a boil; a medium syrup calls for a cup of sugar to two cups of water, and a thin syrup for one cup of sugar to three cups of water. If part fruit juice can be used instead of water in making the syrup a richer flavor is obtained.

There is neither fun, efficiency, nor economy in growing vegetables, and working to can them unless you are sure of success and the non-acid vegetables are not canned with surety unless the pressure canners are used. Fresh, clean vegetables, right from the garden, canned with perfect attention to sterilization of jars, washing of the raw product, etc., have been successfully canned at boiling temperature, but mere cleanliness is not bacteriological cleanliness, and this is rather an expensive gamble. Canning acid fruits, tomatoes and pickled beets is another matter and is successfully and safely done by processing in boiling water for twenty-five to thirty minutes.

THE uses of all jams and jellies in jelly rolls and layer cakes, in tarts, even in omelets with a dusting of sugar, for the tea-table, breakfast or supper, with hot breads and cold meats, for sandwiches and with cream cheese, make them a veritable savings account on which to draw in the winter season of shortage. Each month will bring its own possibilities right through the summer and on to the pickling season, but no one wants to miss the strawberries and cherries.

There are many types of jars that insure the seal essential to prevention of mold and fermenting of preserves, but still more important are these in the canning, where sterilization and exclusion of air-borne contamination is absolutely essential to safety and prevention of spoilage.

A Thumbnail Canning Directory

THIS four page leaflet has been revised to date and will be sent to you on request for a three-cent stamp to cover postage. It is not a treatise on canning but gives you lists of approved canning appliances, jars, rings, etc.; a valuable list of governmental, editorial, and commercial bulletins on canning and preserving, and how you can obtain them; and two detailed tables for the preparation, temperatures, and time of processing canned vegetables and fruits. It's worth a stamp and will be a good curtain raiser for your summer's canning and preserving campaign.

Tidbits and Variations for the Fourth

TRY this variation for small, new potatoes and see how much it adds to the occasion: The use of herbs is one point that has made French cookery famous whether it be in pot roasts, with vegetables, or in sauces: Pour over a pound and a half of small boiled potatoes, four tablespoons of melted butter to which is added a quarter teaspoon of dried herbs (poultry-dressing mixture is excellent), one tablespoon each chopped parsley and chives. If chervil is available that may be used instead of any one of the herbs mentioned. And if you are fortunate enough to have an herb garden, mix them to suit yourself.

THE two chickens will mean only a small service for six or seven and a side platter of thin sliced ham will not only extend the chicken but sets it off perfectly as to flavor. No Fourth of July is really constitutional without its baked ham for sandwiches and suppers.

IF you want to devil eggs in a special way try this mixture. It makes a special salad, or mashed gives a perfect rye bread sandwich, or may be spread on squares of bread toasted on one side for a most distinguished canapé: To six hard-cooked egg yolks add a teaspoon of vinegar, a tablespoon of melted butter or cream, one-half teaspoon salt, one-quarter teaspoon mixed mustard, two tablespoons of deviled ham, and one tablespoon of grated onion. Stuff the egg whites with this paste or mash with the whites for sandwich filling or canapés. In the latter case the yolks may be surrounded by a ring of the minced whites.

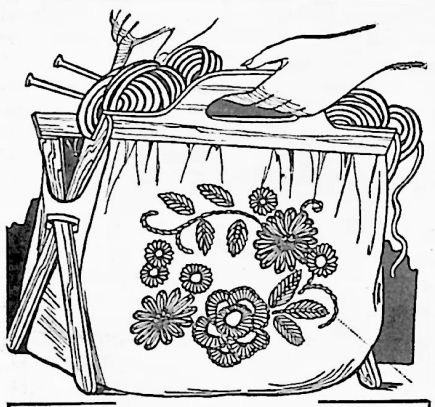
Continued on page 13

Woolen Blouse
$1.00

No. 1130N.—Loosely knit blouse, knit on big wooden needles. Sufficient yarn in package to knit blouse 34 to 40. Colors: white, salmon, yellow, blue, green and orchid. Price per package together with instructions for making, $1.00.

No. 1131N.—Number 3 and 5 Wooden Knitting Needles—**15c pair.**

NEEDLECRAFT MAGAZINE
Augusta, Maine



Utility Knitting or Work Bag

No. 1150N. Knitting Bag. This bag is capacious for carrying knitting or work of any kind and has folding wood frame for standing on floor beside your chair. Very practical and popular. Outfit consists of design stamped on tan crash with royal sateen lining (choice green or rose,) wool for embroidery and 12 - by - 15 - inch frame, **$2.49.**

NEEDLECRAFT MAGAZINE
Augusta, Maine

Your Choice
4 MAGAZINES FOR $2.00

Pick out any four magazines you want from the twenty listed below. There are no restrictions. Just **select any four magazines** you want.

- ☐ Needlecraft Mag., 2 yrs.
- ☐ Better Hms.&Gdns., 1 yr.
- ☐ Hlywd. Movie Mag., 1 yr.
- ☐ Household Mag., 2 yrs.
- ☐ Open Road (Boys) 2 yrs.
- ☐ True Confessions, 1 yr.
- ☐ Country Home, 4 years
- ☐ Sports Afield, 1 year
- ☐ Mystery (Detective), 1yr.
- ☐ New Movie, 1 yr.
- ☐ McCall's Magazine, 1 yr.
- ☐ Pathfinder (Wkly), 1 yr.
- ☐ Screen Play (Movie), 1 yr.
- ☐ Screen Book, 1 year
- ☐ Good Stories, 4 years
- ☐ Pictorial Review, 1 year
- ☐ Woman's World, 2 years
- ☐ Home Magazine, 1 yr.
- ☐ Serenade (Romance), 1yr.
- ☐ Tower Radio, 1 yr.

This offer not good in Canada or other foreign countries

That's all there is to it. We do the rest. After you have checked the four magazines you want clip this ad (or write a letter) and send it to us with your name, your address and your check, money order or stamps for $2.00.

NEEDLECRAFT MAGAZINE
Augusta, - - - - - - - - Maine

Continued from page 12

IF you served fruit for breakfast and luncheon or supper, you may find that the men folks especially will greet with enthusiasm this cheese cake made in the modern way with gelatin, giving it a lighter texture but with all of its old-time flavor. The recipe serves an even dozen too which makes it good for a holiday crowd and no rolled crust is called for:

Cheese Cake

Cook three beaten egg yolks with half a cup each of sugar and water in a double-boiler for three minutes.

Sprinkle two level tablespoons of gelatin on one-half cup of cold water and allow to soak for five minutes.

Add the softened gelatin to the hot egg mixture, together with one pound of sieved cottage cheese, one-quarter teaspoon salt, and the juice and grated rind of one lemon.

When cool add three egg whites beaten until stiff and one cup of whipped cream. Fold these in lightly.

For the crust crush fine two cups of corn flakes or zwieback mixed with half a cup of softened butter, four tablespoons of sugar and one tablespoon of cinnamon. Pat half of this into the pan or pans, fill with the cheese mixture, sprinkle remaining crumbs over the top. Chill in refrigerator for an hour.

DID you ever try putting a split clove of garlic into the olive bottle and letting it stand for a day or two? It gives a piquant flavor. Tiny pickled onions and sweet mustard pickle are two other savories that will come in handy.

Fourth of July Dinners at Home or A-Wheel

FIRST and last, fried chicken and ice cream seem as right for the Fourth as fireworks. And you can have them at table, or by the road side, these days. Fried chicken is never better than when eaten cold and "by hand." But if you want real southern fried chicken with cream gravy, try this method for a brown crust and melting chicken within:

Fried Chicken Baltimore

Cut two small frying chickens into eight pieces. (These may be boned for the utmost luxury but it is not necessary.) Mix half a cup of flour with one-eighth teaspoon black pepper, one tablespoon paprika and one teaspoon of salt. Roll chicken in seasoned flour, then in slightly beaten egg to which a tablespoon of water is added, and again in the flour. Melt six tablespoons of fat in a heavy, iron frying pan and brown the chicken well in it. Remove pieces to a covered baking dish or casserole. In the pan sauté half a pound of sliced mushrooms for five minutes. Remove and add to the chicken. Add half a teaspoon of salt and one-eighth teaspoon of poultry seasoning to four tablespoons of flour and stir it into the fat. Then add slowly two cups of thin cream and stir steadily until it comes to a boil. Strain over the chicken and mushrooms and bake, tightly covered, in a slow oven (350 degrees F) for about three-quarters of an hour.

WITH this serve rice preferably, or new potatoes, riced potatoes or corn fritters, made with canned corn, as we are a little ahead of the season. Green peas by all means; a salad of sliced tomatoes, cucumbers and onions well chilled, with French dressing (no lettuce this time) and then either strawberry ice cream, or this chocolate cream with a crushed strawberry sauce; or this French blanc mange, with any crushed fruit desired. All of these recipes make about six portions.

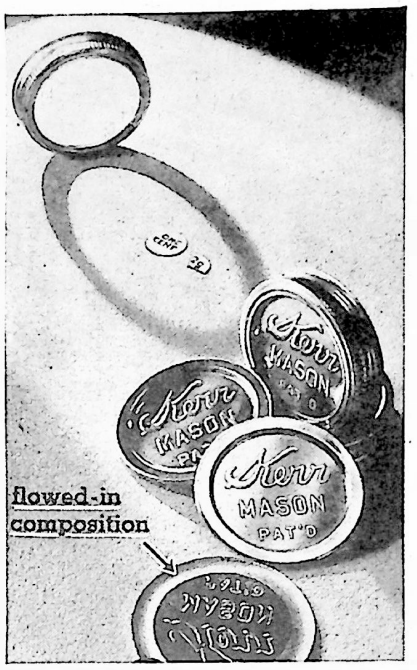
Marshmallow Chocolate Ice Cream

16 marshmallows	1 teaspoon vanilla
2 squares bitter chocolate	⅛ teaspoon salt
1 cup milk	1 cup heavy cream
	6 tablespoons sugar

Put the first three items in top of double-boiler and steam until chocolate and marshmallows are melted. (Some use only one square of chocolate and half as much sugar but to our mind this is not a very richly flavored cream.) Add the sugar, vanilla and salt and allow to cool while you whip the cream until it peaks. Fold this into the cooled mixture and freeze in the mechanical refrigerator. You may think that fruit sauce is not needed with this and it isn't, but either crushed pineapple or strawberries (sweetened) are excellent and give a seasonal flair.

Concluded on page 15

Stirring steadily, and watching the time closely, are important points in the quick boil method. And is the boy friend interested? Yes, but not half so much as he will be later



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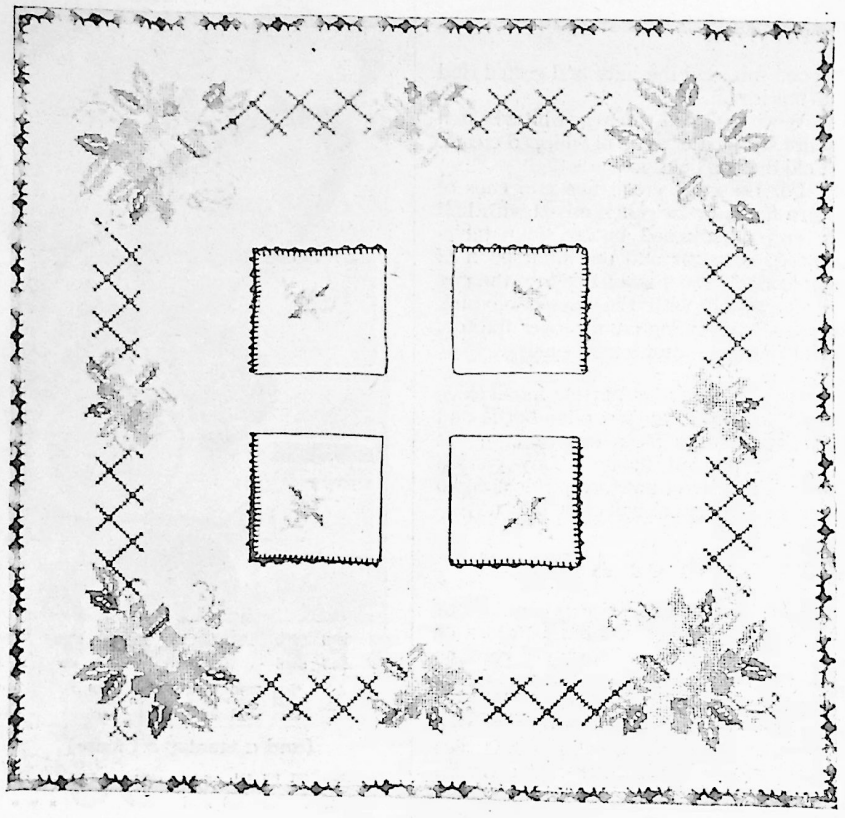

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This design is offered in a wide range of sizes. Works up easily and quickly by following the working-chart included with every order. Hemmed edges are prettily decorated with a simple crocheted edging so fully explained on the working-chart that even a child can follow it. Offered in following sizes:

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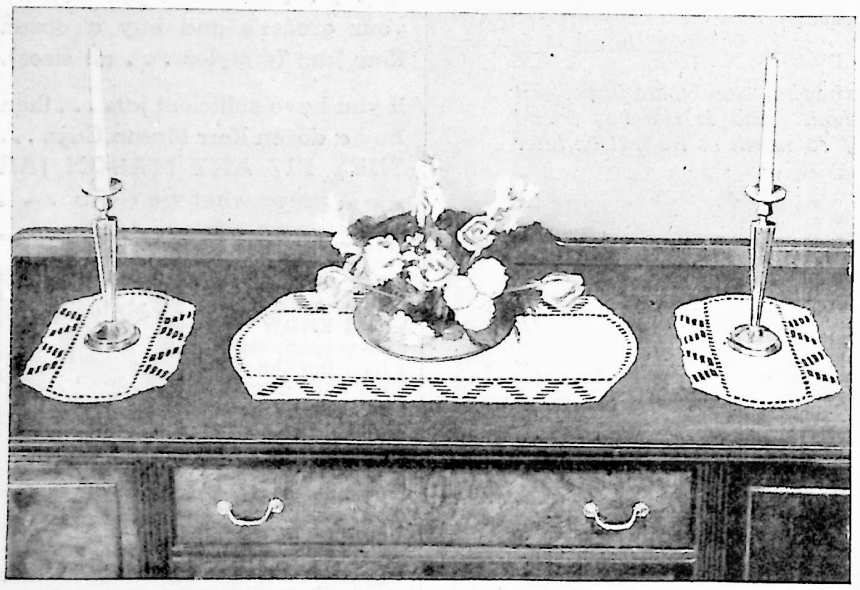
No. 1156N. Buffet-Set. Design stamped on cream linen, chart included, **39 cents.** Floss to embroider, $1.06.

No. 1157N. Four Napkins. Design stamped on cream linen, four pieces each 15-by-15 inches, (chart included), **59 cents.** Floss to embroider, 58 cents.



Three Piece Buffet-Set

No. 1158N. You'll like this dignified and pleasing design for your own use or for gift purposes. We send complete outfit containing one large piece and two small pieces oyster linen, hemstitched for crochet, and one ball mercerized knitting-and-crochet cotton and complete directions. Outfit, **79 cents.**

NEEDLECRAFT MAGAZINE
Augusta, Maine

Bridge Table Ensembles

Continued from page 5

corner motifs on the blue cloth, the frame is done in two shades of gold and the edge finish in a combination of green and gold. All the embroidery is done with a single thread of the crewel wool. The stitchery is varied and none is done so closely as to entirely cover the blue background.

Each of the five large flowers differs from one another. No. 1 (center) is filled with long-and-short stitch around a center of French knots. No. 2 (upper left) is also done in long-and-short stitch and supported by two petals covered with double-backstitch (close herringbone) and outlined. No. 3 (lower left) has outer petals done in Cretan stitch, the connecting edge buttonholed and the space between the petals marked with a single long chain stitch. No. 4 (lower right) has buttonholed petals and a cup worked in shaded long-and-short stitch. No. 5 (upper right) has petals in double-backstitch with edges outlined and a cup filled with rows of chain stitch following the curve of the base.

Many shades of green are employed in doing the leaves. With the exception of the central spray done in feather stitch all are worked in slanting buttonhole-stitch on one side with the purled edge on the line of the vein and the other side is filled either with slanting satin-stitch or chain-stitch drops (daisy stitch), laid in a corresponding direction to the buttonholed side. In each case, regardless of the stitchery, the two sides contrast strongly in color value. One of the charms of English crewel embroidery lies in the combination of contrasting tones of color. The large central leaf is merely edged with chain stitch and the wide vein outlined and seeded with back-stitch.

All small flower cups are buttonholed with the purling on the straight line across the center of the round motif and the upper half is worked in satin stitch in an opposing color laid in the same direction as the buttonholing.

The stitch direction on the trunk slants upward from left to right in such a manner as to continue into the stems. Three shades of brown are used, each successive row of long-and-short stitch intermingling with the one to its right.

When doing the rows of open buttonhole-stitch in the grounding, start at the corner and work each succeeding row over the horizontal threads of the one preceding. The outlines of the hillocks are chain-stitched and then the surface shaded with lines of darning stitch that follow the curves of the outline.

The border is first chain-stitched on both edges with the stitches counting about six to the inch and then crossed with herringbone stitch worked into the loops of the chain stitches, not into the fabric.

To finish the edge, the corners are first cut out a little beyond the indicated lines, then turned and basted and backed with a facing of the goods cut in one piece in the form of a right-angle triangle about an inch in width after being turned back on the inner edge to match the cut-out corners. Next a quarter-inch hem is turned and basted along the sides of the cloth and held with a line of knot (or coral) stitch done with one thread each of medium shades of green and gold in the needle, and the same sort of stitch is worked along the corner edges through both thicknesses of material. Knot stitch proceeds from right to left and consists of a surface thread held by working a tiny buttonhole stitch over it at regular intervals. To hold the back edge of the facing in place catchstitch over it with fine sewing thread without turning under, making sure that the stitches do not show on the right side.

For closing the corners, work two three-fourths inch buttonholed loops on each side of the opening with the green and gold yarn and lace them with a tightly twisted cord of six threads each of these two colors, each twisted separately and then together. This cord should finish about twenty-one inches in length and be tipped with tassels in which the various colors used in the embroidery are intermingled. Odds and ends can be used up in the tassels.

The matching envelope case (No. 35-7-4) is made in one piece and lined with sateen of a contrasting color — gold is good. After the embroidery is done, the two materials are basted together with the edges of both turned in. Then the plain end is turned to form a nine and one-half inch pocket and the edges finished all around with knot stitch in the same manner as the corners of the cloth, closing the sides of the pocket by working through both back and front edges while doing this knot-stitchery.

The flap is held with Italian tasseled buttons in which the various colors of crewels are intermingled. These are made by winding the strands of the different colors around the two first fingers as many times as necessary to make a flat tassel. Then, slipping the loops off the fingers, they are wrapped for fully half an inch at the center with buttonhole stitch done with the green and gold threads in the needle. Twist, so that the line of purling spirals around the tassel, pass the needle inside, bring out through the center of the button and fasten to the pocket — one on each side — just below the edge of the flap about four inches in from the edge. Work buttonholed loops into the edge of the flap.

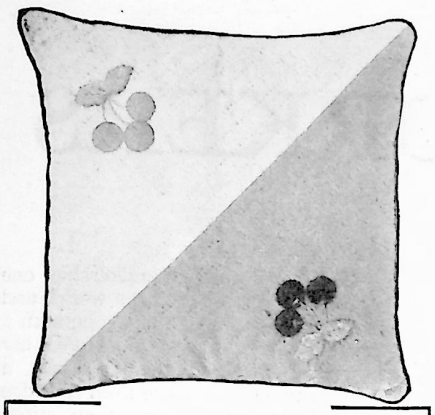
THE little dancing figures on the other set are of peasant origin and except for the features and other delicate details, done with single thread, are worked throughout with two threads of stranded floss. Red, blue and black are the dominant colors in the costumes, just a little yellow being introduced into the striping of the aprons. The outlines of the tree trunk and the ground lines on either side are black and the tree top and run-in lines down the middle of the trunk are green.

After the ecru linen panels have been embroidered and pressed, they are applied to the foliage-green background material and outlined with a row of knot stitch in black close to the turned and felled edge. The line framing the edge of the table top is also black and running parallel with the black lines all around is one of red.

The red and black combination is repeated in the edge finish, clusters of buttonhole stitch in groups of three being worked alternately with red and black at one-eighth inch intervals over a quarter-inch hem. The contrasting colors interlace prettily along the edge as the thread not in use is carried along inside the next buttonholed cluster. Instead of being cut, these corners are boxed with three buttonholed loops and ball buttons — black buttons and red loops at one corner and red buttons with black loops at the next — and are tipped with twin tassels of red and black.

In costuming the figures the coloring is reversed on the adjacent panels in the distribution of the red and blue, but black is used throughout for the body of the man's coat, the shoes of both figures, the band across the bottom of the lady's

Concluded on page 18



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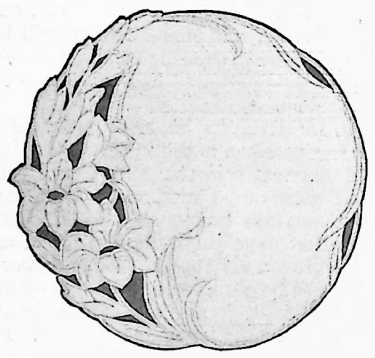

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NEEDLECRAFT MAGAZINE
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Concluded from page 13

Fruited French Blanc Mange

Scald two and a half cups of milk with the peel of half a lemon and remove peeling. Add one-quarter cup of granulated sugar and dissolve well. Mix two tablespoons of cornstarch with half a cup of top milk or thin cream and add it to the hot flavored milk with one-sixteenth teaspoon of salt. Cook in top of double-boiler until thick and smooth. Place in a large bowl and cool slightly. Add one cup of diced fruit (peaches and pineapple; or halved strawberries and pineapple; or apricots and cherries; any two or even a single fruit as desired). Beat two whites of eggs with a pinch of salt until very stiff, fold in one-quarter cup of sugar and stir lightly into the cornstarch. Pour into bowl or individual glasses and serve very cold with cream or maraschino cherries and juice.

WITH these desserts serve two-layer jelly cake topped with powdered sugar, sampling one of your new jellies; or squares of cake topped with strawberry icing; or thin slices of pound cake (excellent cakes may be bought).

A Couple of Holiday Menus

Take-It-Along Menu

Cold fried chicken Cold ham
Buttered rolls and bread Raw tomatoes
Deviled eggs* and lettuce hearts
Unhulled berries Powdered sugar
Frosted cake squares
Soft sugar cookies
Lemonade Iced coffee or tea

Home Service

Fruit-cup special*
Cold roast (ham, lamb or veal) or
Hot Baltimore fried chicken*
New potatoes with herb butter*
Peas with cream Independence salad*
Strawberry ice cream
Orange pecan cookies Black coffee

THE fruit-cups should be original, berries or currants mixed with the usual fruits; bits of mint add much; the unsweetened pineapple juice blends perfectly for moisture with any fruits but especially with orange and a few berries.

The orange ice-box cookies with pecans are ideal to serve with berries or frozen desserts. This recipe was given in the prize contest in Needlecraft for December 1931. Hope you kept yours!

THE Independence salad is red and white, serve it on a blue plate and you are patriotic without any offense to the flag that your girl scout may criticize.

Independence Salad

3½ cups tomatoes
¼ cup celery chopped
1 bayleaf
¼ teaspoon paprika
2 teaspoons salt
1 tablespoon sugar
1 tablespoon minced onion
4 whole cloves
2½ tablespoons gelatin
½ cup cold water
2 bouillon cubes
Juice of 1 lemon

Cook tomatoes with seasonings for fifteen minutes and rub through sieve. Sprinkle gelatin on cold water and soak for five minutes. Dissolve cubes and gelatin in hot tomato juice. Add lemon and let it cool, but not set. Then prepare:

1 tablespoon gelatin
4 tablespoons cold water
⅔ cup dry pot cheese
⅔ cup pecan meats
½ teaspoon salt
Green pepper
Pimiento
1 teaspoon worcestershire
1 cup heavy cream

Sprinkle gelatin on cold water and soak for five minutes, set over hot water to dissolve. Add cheese, chopped nuts and salt to whipped cream and stir in the gelatin. Decorate a ring mold with the green pepper and pimientoes, cut in stars, or in stripes, or both. Place cheese mixture in mold carefully and put in refrigerator. When it has set pour the cooled tomato over it. Chill. Unmold, garnish with lettuce, and serve with mayonnaise.

This is a little trouble but may be done well ahead of time and it is both beautiful and delicious as to mingled flavors. Do not however leave your gelatin too long in a mechanical refrigerator. The new refrigerators are much colder than the old-time boxes and too great cold for too long a time toughens gelatin, giving a less delicate texture than these dishes should have. It's a point. This salad with a cold drink is good enough for the dinner dessert.

Yes sir, she is going to fry that chicken brown and then can it in the pressure cooker that lurks in the background proudly aware that it can raise the temperature needed for the safe canning of meats

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NOTES FROM NEEDLEWORKERS

THE hot-plate mats described in December, 1934 issue furnish the basis for crocheted rugs which combine the traditions of grandmother's day with the present-day urge for speedy construction and a characteristically modern touch. Three colors of stocking-tops, such as may be bought from many textile mills, were used. The three threads are carried throughout the work as the instructions specify, but to make a design clean-cut in appearance it is necessary to catch up the succeeding color into the loop of the color that is being dropped, just before a stitch with the new color is made. To compensate for this increase, skip over a stitch in the preceding row each time the color changes.

For example: Beginning design No. 1, chain seventy-five with cream, change to orange and chain one; working over yellow and cream threads make a double in each of six stitches, and so on, ending with six of orange, chain one and turn. In next row, working over yellow and cream threads, make doubles under both loops of six stitches below; draw yellow thread through loop on needle; working over cream and orange threads, miss one and make doubles under loops of next three stitches. As the design grows it is not difficult to follow this procedure accurately, and many fascinating variations may be made. In work as coarse as a rug it seemed more satisfactory to omit the border, although it may be added, if desired. The striped pot-holders are an added inspiration for the use of odds-and-ends of "stocking-tops" in various colors. Interesting rugs are developed by changing colors only when making the turn at the end of a row. The expert will have no difficulty in keeping the edges even, but an ordinary crocheter like myself, will do well to remember the number of stitches in the original chain and count the stitches every few rows to see that this number is being kept the same. — *Mary Kirkpatrick, Georgia.*

LET me give the busy woman, particularly the home-mother, a suggestion which has been of so much benefit to me that I wish to pass it on: Keep a threaded needle in some convenient place so that whenever you notice that a garment is torn or ripped, or a run comes in a stocking, it may be immediately mended. The taking of "a stitch in time" in this way will prove a wonderful help — as I have learned from experience. I have a little needle-case made of a strip of flannel, folded, about a dozen inches long and two to three inches wide. It is stitched around the edge, and holds needles threaded with black, white and colored threads and darning cotton. If preferred the needles may be kept in a cushion — many may find this more convenient; but they will be on hand, just the same, and as soon as a thread is used up it should be replaced. No one can have the least idea of how much work and time are saved by this habit of mending at once any break or tear; and garments cared for in this sensible fashion will wear a great deal longer. — *Mrs. L. W. M., Washington.*

HERE is a hint for the knitters: When binding off, use a steel crochet-hook about the size of your needle instead of the latter. Also if you have some ripping to do you will find such a hook a wonderful help; just slip the hook under the thread and pull the stitch out, and the seam will soon be ripped. — *Margaret Arnold, Nebraska.*

SHOULD you happen to be one of the many needleworkers who have difficulty in threading a needle quickly, just try this method: To thread the needle with black or dark-colored silk or thread, place the hands on a piece of white material; to thread the needle with white, place the hands on a piece of black material; the needle's eye is then very easily seen. The same plan is useful with the sewing-machine; simply place a piece of white or black, as may be required, *under* the foot, and proceed to thread the needle. The result will surprise and delight you. *L. N., Massachusetts.*

I AM sure that many who enjoy doing filet-crochet will appreciate knowing how to join the work neatly; and here is a method which was shown me, and produces the best of results. Very often one wishes to join one piece of lace or insertion to another, and this can be done very easily, and the joining scarcely be noticed. For example, if you are making a square medallion and wish to join the end of a piece of insertion to it, work to within two rows of the end of the insertion; then chain three, work a treble in the corresponding or opposite treble of side of square to which you are joining, * chain two, for a space, a treble in next treble of square and a treble in corresponding treble of insertion opposite, and repeat from *. If there are solid parts or blocks in the two rows, make a treble in one side or row, then one in the opposite row to correspond. Should there be a block in one row and a space in the other, simply work the four trebles of the block and then a treble opposite.—*Mrs. Alice Mayo, Maryland.*

HERE are directions for knitting a ball: Cast on sixteen stitches, knit across once plain; turn and knit eight; turn and knit back; turn and knit ten; turn and knit back; turn and knit twelve; turn, knit back; turn, knit fourteen; turn, knit back; turn, knit sixteen; turn, knit back, completing one section; knit ten sections in the same way, and bind off. This makes one-half the ball. Knit another piece to correspond and sew together, leaving room to stuff with some light material before finishing. These balls are very pretty made of two colors, or as many as there are sections, and afford a nice way of using odds and ends of wool. — *Mary G. Wood, New York.*

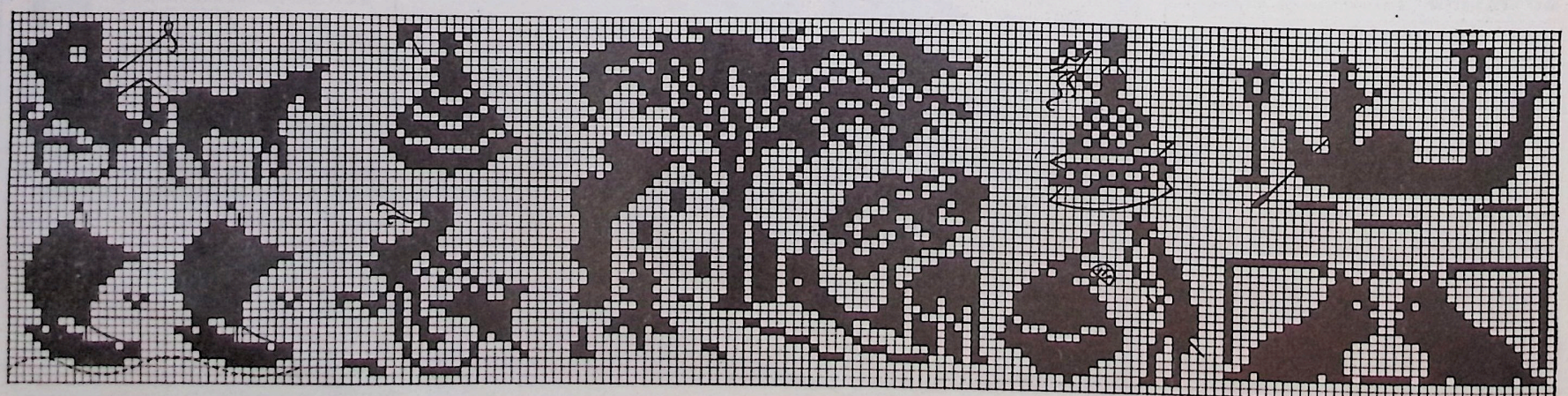
I REMEMBER seeing an inquiry in one of your issues about waxed thread for quilting. May I say that thread is easily waxed by melting paraffin over a pan of hot water and putting the desired number of spools of thread in, making sure there is enough paraffin to cover. Letting them stand in the melted paraffin ten or fifteen minutes waxes the thread nicely, and you will have no more knots. This is also good for other sewing such as buttonholes. — *Mrs. Ethel M. Little, Michigan.*

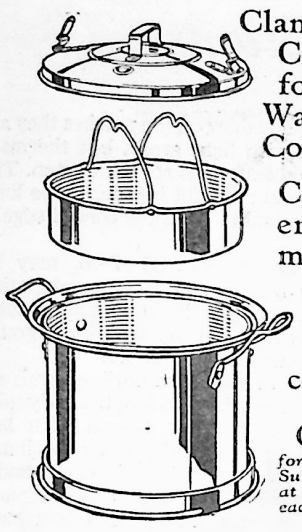
A VERY convenient and useful holder for the sewing-room is made as follows: Take any firm, heavy material and use it for a deep bag, cutting the lower corners round, and finishing the edge with bias-binding. Turn the top over an oblong embroidery-hoop — a round one will serve if you cannot obtain the other — and fasten securely. Attach at each end or side of the hoop a strap one-half inch wide and seven or eight inches long, made of the material of which the bag is made; sew half a large snap-fastener to the strap-ends, take out the upper machine-drawer, and snap the straps together around the strip of wood that forms a portion of the casing. You then have a very neat and handy catch-all for the ravelings and bits that so accumulate when we are sewing, and will wonder how you ever got along without it. — *Rosalind Lawrence, New Jersey.*

I THINK a dainty handkerchief one of the nicest gifts in the world, and is easily slipped into an envelope with a Christmas- or birthday-card. Here is my method of finishing them: Draw a thread or two the distance from the edge needed for a rolled hem; then stitch through this drawn space on the sewing-machine, using a rather long stitch. This is quickly accomplished, regulates the spaces without having to count threads, and the stitching does not show when the work is done. Now roll the hem and work over it with double crochet, adding a picot every few stitches, or finish with a tiny edging of tatting, crochet or knitting, as preferred. I have made a great many gift "hankies" since a friend gave me this rule, and am sure others will like it. — *Ethelinda Gray, Nevada.*

WISHING to be as economical as possible, and having two or three old linen tablecloths that were pretty well worn-out, I made the best parts of them into breakfast- and luncheon-sets that have been admired much and have proved very useful. The number of pieces to be obtained depends, of course, on the condition and size of the cloth; I used two cloths for one of my sets. For the table center I cut a sixteen-inch square; there were six doilies eleven inches square, six smaller ones, and several odd-sized ones. All these pieces were fringed, but one can finish them prettily with a little crocheted edge. Then from one side of the cloth I cut a serving-table scarf, eighteen by thirty-nine inches, fringing ends and one side. The second set differed somewhat in arrangement but both have seen good service. — *Mrs. Laura Akers, Virginia.*

I ENJOY doing cross-stitch but am not a success at patchwork, so have designed a quilt of my own, using the cross-stitch canvas out of which you pull the threads after the design is completed. My room is mainly blue and white, and here is my quilt — nine-inch blocks with conventionalized roses cross-stitched in two shades of blue, green leaves in two shades of green, set together with blue percale. My sister suggests that I make it red, white and blue by doing some of the roses in two shades of red. Then I have a design which is a bouquet, and she thinks that would be pretty to use, making the flowers blue and pink. I think I shall be equal to the task of putting it together, and hope to quilt it myself. — *Ethel G. De Voe, New York.*



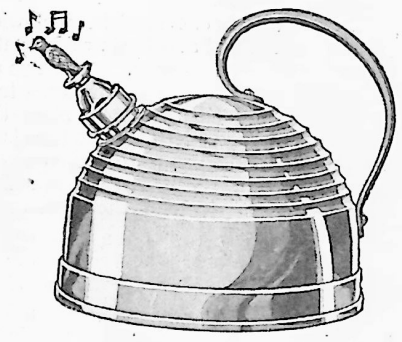


Clamp Seal Cooker for Waterless Cooking

Cook an entire meal in this large 8-qt. cooker

Given *for FOUR Subscriptions at 50 cents each*

This is the best way to cook your own meal. The priceless food elements that are ordinarily thrown away are here saved. Can be used on gas, electric, wood, oil or coal range with a saving of one-half the fuel. A small automatic valve allows the escape of excess steam. The pot has a capacity of eight quarts. The pan has a capacity of one and one-half quarts. Rust-proof steel handles. Self-basting cover, rust-proof clamps. Corrugated, nickel-plated steel base, providing even distribution of heat for healthful cooking with little or no water. Ideal for cold-pack canning. Holds five pint jars. Recipe booklet included with our offer. Order by name and by **Gift No. 4283.**



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Given *for TWO Subscriptions at 50 cents each and 10 cents extra.*

When the water boils the bird begins to whistle and whistles as long as the kettle steams. Fascinating novelty and a real help towards economy. You know instantly when the water boils. Kettle is made of solid copper — 2-quart capacity. Polished with clear lacquer protective coating. Inside tin lined. Handle and bird are blue enameled and very decorative. Order by name and by **Gift No. 4281.**

If you prefer a Blue Bird Whistling Teakettle of aluminum, order by **Gift No. 4282,** and send two subscriptions without the 10 cents extra.

Just Two Simple Steps to a perfect cup of Delicious coffee with this Dripolator

Given *for TWO Subscriptions at 50 cents each*

Here it is — the perfect coffee maker. Automatically measures the coffee, the water, the brewing time. Water drips drop by drop through coffee, producing the perfect flavor. People who use this type of coffee making all foreswear any other. Simple! Easy! Quick! Our offer is for a six cup dripolator as pictured. Order by name and by **Gift No. 4479.**

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you free and postpaid, the gift you select. Order by name and by gift number. Address:

NEEDLECRAFT MAGAZINE
Augusta, Maine

DESIGNED BY KATHLEEN EAMES LITTLE

Bunny Sunsuit

For the Little Tot's Playtime

If you were a tot 'tween one and two,
Can you think of a thing you'd rather do
Than play in the sun the whole day through
Dressed up like a gay pink rab?

MISTER Sun beams warmly and healthfully, and wise the mother who dresses her little folks in the brief togs that allow for generous application of the resulting glow — it's good medicine. Sun togs are easy to cut, to sew, to launder and to wear, and every "young" wardrobe should be plentifully stocked.

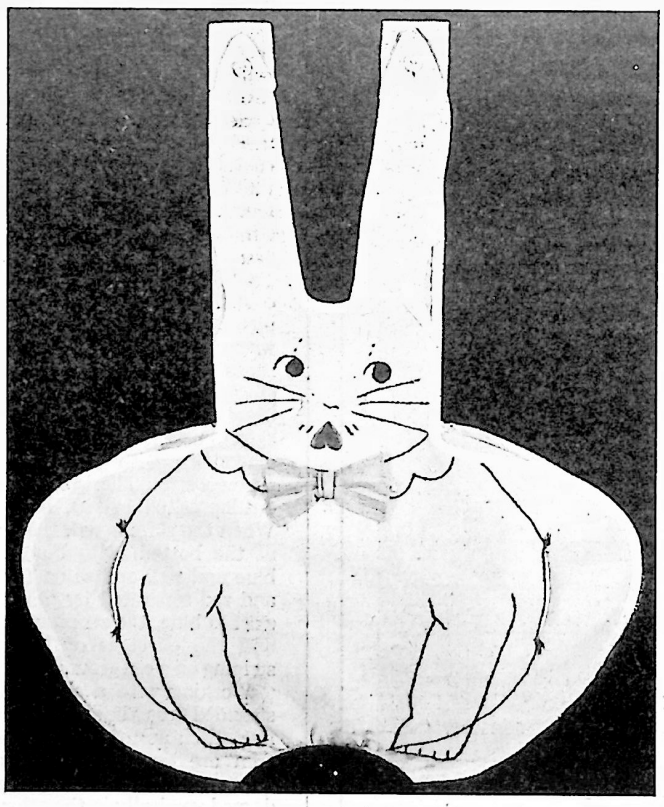
There are any number of interesting ways of making and novel notions in decorating — they do need a bit of decoration, even the busiest mother appreciates that, to give a touch of individuality and heighten the joy of the wearing.

QUITE the dearest little sunsuit we've seen looks very like a nice fat rab and is absolutely ravishing when modeled. It is right for a one-to-two year size, and the straps make it easily adjustable. Pink percale was used for suit illustrated (No. 35 - 7 - 28), with a blue bow just under the bunny's chin, but yellow, green, blue or orchid would be equally delectable.

It cuts in two pieces, except for the two cute set-in side pockets and the back straps, and binds with bias-fold — white for the model — from the seam at lower edge. A row of stitching on the edge of the binding fastens the two halves together from the leg-opening to within some three and one-half inches from the bunny head. The front shoulder straps simulate the ears in shape, are cut to a point and carry the buttonholes.

THE embroidery details are of the quickly-worked type — easy enough for junior beginners. There is outline stitch in black, using two threads of stranded floss, for the body lines, the face markings and the collar, it is worked round and round to fill the eye space. The pink cheeks and red mouth are satin-stitched, also using two threads. The black whiskers are outlined after the cheeks are embroidered. Small white satin-stitch dots add a "dressy" touch to the collar scallops.

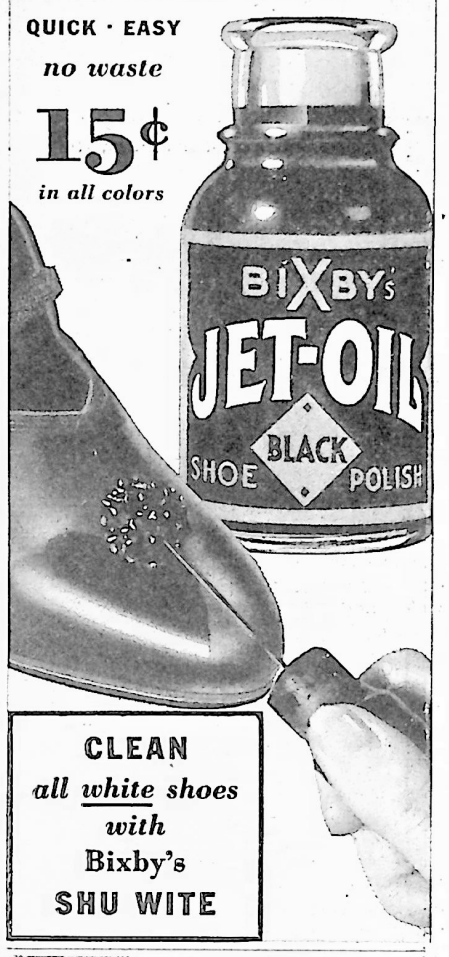
An hour or so — depending on the nimbleness of the needle, and the tot's beauty-uniform is ready to wear. Yours for a healthy sun-tan, youngster!



No. 35 - 7 - 28. Here is a sample of what's smart in sun togs this season

Just "brush" it on

QUICK · EASY
no waste
15¢
in all colors



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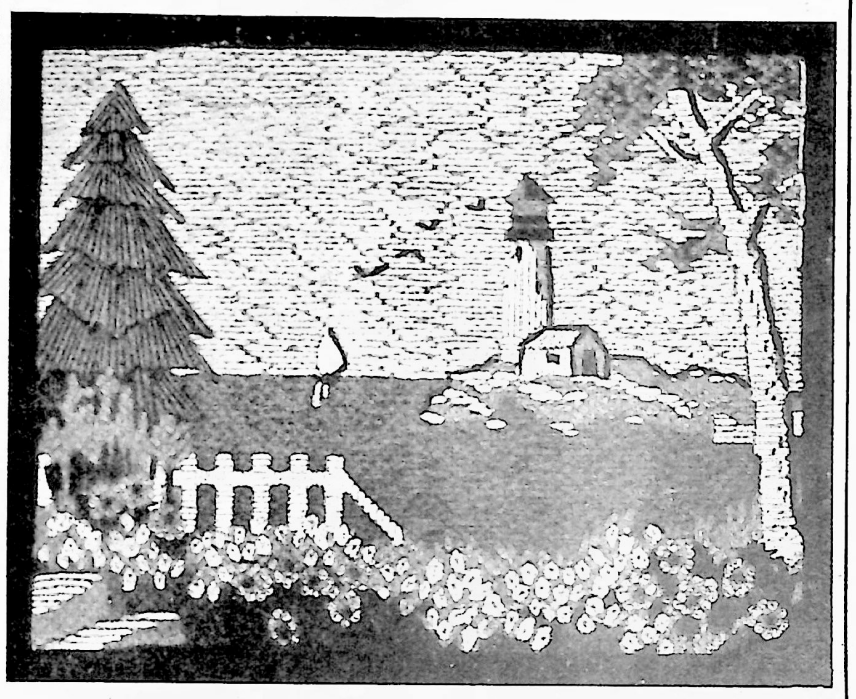
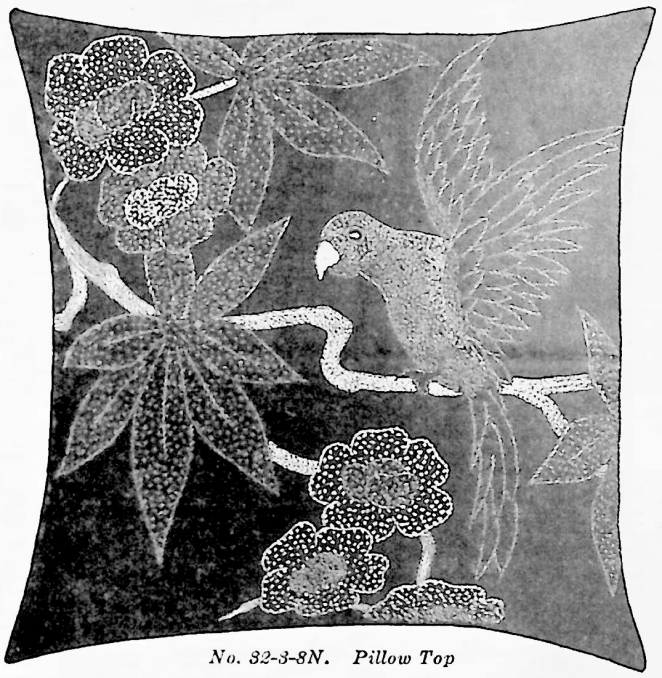
Dr Scholl's FOOT BALM



Coast o'Maine Wool Picture

A Wool-embroidered picture of unusual beauty. Richly varied color in this sea-and-land-scape accounts for its unusual effectiveness. Deep green pines, yellow-green birches, deep-blue sea, light-blue sky filmed with clouds, sunlit whiteness of fence, sail and lighthouse and vivid natural color in the garden.

No. 4579N. Coast o' Maine design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, **$1.00.**



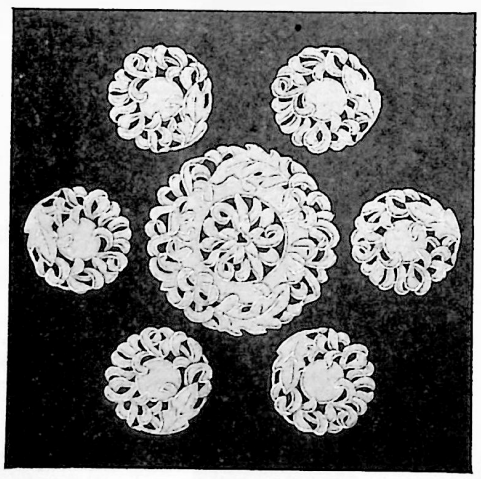
No. 32-3-8N. Pillow Top

Parrot Pillow on Black Sateen only 25¢

No. 32 - 3 - 8N. Pillow. French knots powder the surface of the various parts of the design on this black sateen pillow top. Stamped on 16-by-32-inch black sateen, with color-chart, **25 cents.** Floss to embroider, 35 cents.

Chrysanthemum Water-Set 7 Pieces 39¢

Needlecraft Patterns Are Loveliest



937N. Water-Set

No. 937N. Water-Set. Stamped on cream linen. Set consists of one 8-inch doily and six 4½-inch doilies, **39 cents.** Floss to embroider, 48 cents.

Make out your order NOW and mail it to

NEEDLECRAFT MAGAZINE, Augusta, Maine

Veranda Cushions

Concluded from page 7

dark blue. Both brown and blue are popular colors this season for slip-covers as well as table and bath linens.

Flowers and buds are red, henna, brown and orange, all veined with dark red, and there are four slender spots of yellow satin-stitch on each open blossom that shape the petals without cutting into the patches. Leaves and stems are green and the trellis is brown. All the stitchery is done with three threads except the trellis, for which four give the better effect. The edge may have a green, brown or henna cording.

For those who like a bright cushion there is the larkspur, No. 35 - 7 - 8, with giant stalks of blue and lavender blooms on a rich coral background, green leaves and brown butterfly. Each flower stalk is composed of a single patch, upon which the individual florets are outlined in contrasting shades of the body color, dark at the bottom and for the upper half a shaded floss, to give a variegated effect. All the centers are marked with the darkest shade and there are green stamens tipped with yellow French knots. There are gold satin-stitch spots on the wings of the butterfly and the body is satin-stitched with green. The frame lines are green and blue and one or the other of these two colors is repeated in the cording.

On another cushion, No. 35 - 7 - 7, clusters of phlox — lavender and salmon pink with majenta markings — are developed in the same manner as the larkspur. Each individual floret is outlined and the centers marked with a yellow French knot ringed with long-and-short stitch in deep majenta red. Where the flower stems show on the patches they are outlined with light green, but the main stems and leaf veins are dark green. The background material is blue, frame lines are green and red and the corded edge is green.

The dahlia, No. 35 - 7 - 6, may be done in almost any color combination that one chooses. Both pink and yellow blossoms look equally well on a green, blue or brown background.

The petal edges are outlined with six threads in a darker shade of the body color and the centers are barred with laid threads of green, held with cross-stitches of orange where the lines intersect and a large French knot, done with six threads each of the orange and green, is worked in the center of each space.

FOR all of these designs, the appliqué spots are planned to be turned on the outline and should be cut with sufficient margin so that when applied there is no danger of raveling. Sew the patches in place as inconspicuously as possible with matching sewing cotton, first basting them securely so that they cannot slip while the edges are being sewed. Always use a fine needle and thread for basting appliqué.

For cording, cut straight inch-wide strips of material and baste close to the cord with cut edges even. Baste this all along the edges of the embroidered top, with the cord edge in, then place the back upon it and stitch all together along three sides and so as to turn the corners of the fourth. Continue the stitching between these points on the front only, then turn.

Bridge Table Ensembles

Concluded from page 14

skirt, the trim of her blouse and all features. As the figures are small (about two and one-fourth inches in height) the details should be worked as delicately as possible with as fine a needle as will easily carry the thread through the material.

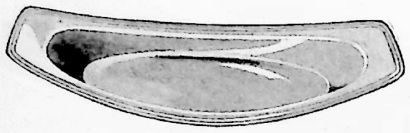
Solid effects are secured in various ways. Shoes are satin-stitched vertically, hats are covered with horizontal rows of outline, the body of the man's coat is done in the oriental laid stitch that brings most of the thread on the surface and is edged with a band of outline stitch. His belt also is laid in with rows of outline.

Other surfaces are outlined and covered with close rows of darning stitch, picking up as little material as possible with the needle — trousers darned horizontally and skirt vertically. The man's stockings, also outlined, are checked off diagonally with backstitches and the skirt bottom is outlined and striped diagonally with single stitches. The apron is striped horizontally with rows of outline stitch in red, blue and yellow. When the skirt is red, the striping starts at the bottom with blue, then yellow, blue and red, and so on (lines of yellow and red separated by blue). When the skirt is blue, the striping starts with red and the effect is of blue and yellow striping on a red ground.

Working with a single thread of the stranded floss, the sleeves are done in outline stitch and the details of the blouse trim are done in outline and French knots to form a V effect against a body darned vertically in the color of the skirt. Features are outlined, the man's hair darned horizontally and the woman's vertically.

Accompanying cover No. 35 - 7 - 1 is a card case (No. 35 - 7 - 2) that measures five and one-half by eight and one-fourth inches when opened flat and three and three-fourths by five and one-half when closed. It is made of ecru linen, decorated to match the cover and is closed with a long black buttonholed loop attached to the center edge of the top end and a red button attached to the center of the opposite end. The lining is green and there is a strapping of the same material to hold the double decks of cards. The sides are stiffened with cardboards, like the cover of a book, leaving a soft three-fourths inch binding at the back to allow for the height of the cards.

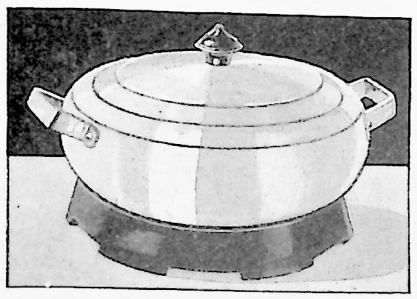
In making up this case after the embroidery is finished, both materials are put together with the edges turned in and machine-stitched together down the two long sides and across the plain end, at the same time securing the ends of the straps (two at the end and one on each side) that have been inserted between them. This strapping is made of one piece of material, folded at the center, then the cut edges turned in, except at the four ends, basted and machine-stitched all around. It is not fastened to the lining at the center, between the cards, until after the cardboards have been inserted from the open end and held with two lines of machine-stitching, three-fourths inch apart, to form the binding and hold the boards of the covers securely in place. Then adjust the straps to suit the cards, fastening to the lining at the center and, if necessary, to each other to form pockets the right size to hold the cards securely. The edge is buttonholed, in red and black, after the case is made up.



Celery & Olive Dish Roll & Bread Tray

Given *for THREE Subscriptions at 50 cents each*

Beautiful everlasting chrome-plated tray, 13 inches long by 6 inches wide. Indispensable for serving celery and olives. Designed also for roll or bread tray. An ideal gift for weddings or anniversaries and a piece of permanent "dress-up" ware that you should have in your own "best" cupboard. Order by name and by **Gift No. 4510.**



Bake and Serve Casserole

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A smart new Casserole made in the modern Satin-Ray Aluminum. Unique and non-breakable for baking and serving delightful "one-dish" luncheons and suppers. The cover has a rich black Thermoplax knob and the Casserole has nickeled steel handles. The polished bakelite base is ideal for dining-table serving — also convenient as a stand for other hot dishes on countless occasions (base not to be put in oven). Over-all diameter of Casserole 7½ inches. Depth 2½ inches. Order by name and by **Gift No. 4508.**

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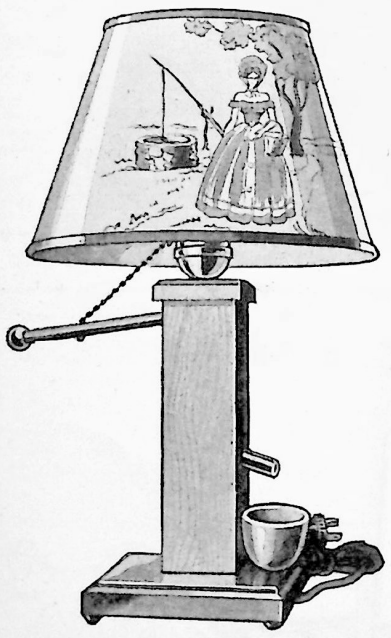

"Town Pump" Lamp New Sensation

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This novel lamp is indeed an innovation. Wooden replica of old Town Pump. Maple finish. Brass spout. Bail handle. Pull down pump handle and the light comes on. Under the brass spout is wooden bucket ash-tray. Height without shade 12 inches. Comes complete with parchment shade. Order by name and by **Gift No. 4509.**

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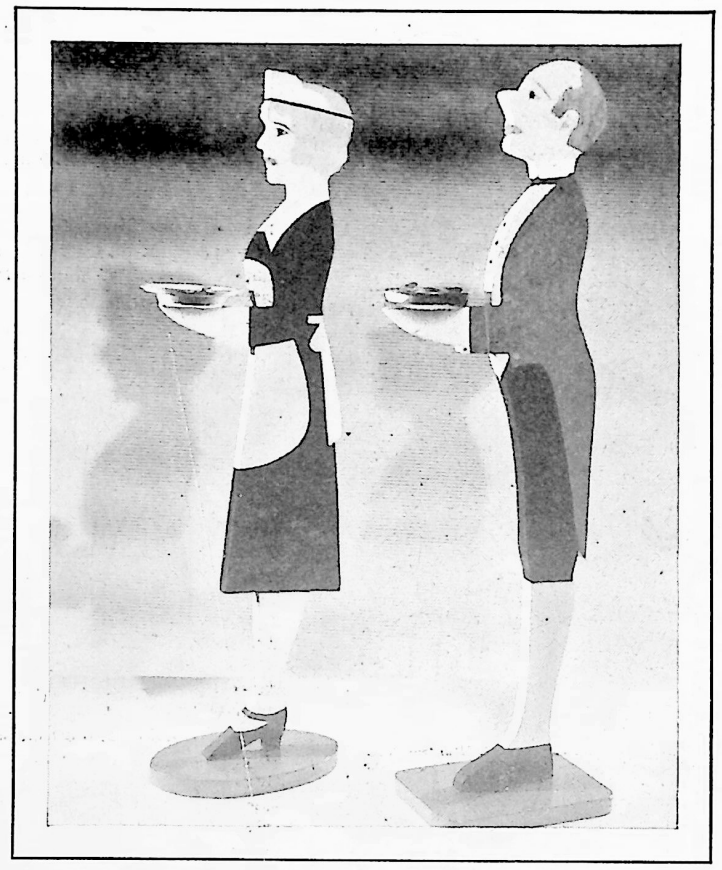

No. 35 - 7 - 29 *No. 35 - 7 - 30*

Silent Servants

For Bridge Tables, Game Rooms or Veranda

BRIDGES, the butler, and Suzanne, the maid, present themselves for your service and guarantee to stand quietly at your elbow during the bridge game.

Any wood-working shop will turn them out for you, or, if any members of your household have a bent for carpentry and are skilled in the use of the saw, they can be cut at home. Both stand thirty-three inches in height, including the pedestal, and can be made of any inexpensive three-fourths inch wood.

All the little jogs and undulations along the outlines are most important — such as the curves of the lips and the wave of Suzanne's hair — and if they do not come from the saw as clean-cut as is desirable, they can be finished by hand with a knife and then all roughness carefully smoothed down with sandpaper.

After cutting, the base is weighted with lead in little one-by-four inch pockets chiseled out to about half the thickness of the board, on the under side, and about an inch in from the edge at the center of each long side. Sheet lead, or even lead pipe, is then hammered in to fill the spaces and held with a couple of nails. Then the figures are nailed to the top with slender brads driven up through the base and into the sole and heel.

The entire surface having been carefully rubbed down with sandpaper, one is now ready to paint. First come two coats of flat white over the entire surface and then, when the foundation is thoroughly dry, the outlines of the garments and features are traced on with the pencil and the colors applied. Both sides of the figures are alike and lines are continued across both back and front to connect them and give the effect of the three-dimension figure.

BRIDGES (No. 35 - 7 - 30) wears a bright red coat with brass-headed tacks for buttons, one showing above and below the sleeve on each side and three at one-inch intervals down the back, starting at a point on a line with the bottom of the sleeve. His knee breeches and shoes are black and a delicate line of black outlines the collar and cuff, and continues down the front edge of the coat against the white shirt front. Collar and cuff, stocking and vest (below the red sleeve) are also white, the studs, sleeve buttons and tie being laid on with black after the white paint is dry. All this is done with ordinary paint.

Hair and features are put in with tube oil colors on a flesh-color background. Ear and mouth are vermilion, eye a deep blue, hair a carroty red secured by mixing a little of the brown used for brows and lashes with the vermilion. When laying on the hair, do not try to cover the surface too carefully. The effect will be more realistic if the brush marks show. Start at the hair line in an irregular manner and continue downward in a curving sweep to the neck. Note that the gentleman has a lofty brow and that the only color that continues across the front is the lips.

SUZANNE (No. 35 - 7 - 29) is dressed in black, with white apron, collar, cuffs and stockings. She has yellow hair and a white cap with a narrow black ribbon, both cap front and a narrow hair line, as well as the lips, continuing from one side to the other across the width of the board, and on the front also the white apron finishes flush against the sleeve above and below the projecting arm. On the back, the length of the tie end from the waistline is white and the cap band and collar also continue.

Red is a good color for the standards, and two coats of white shellac will give a nice finish after the paint is thoroughly dry. Finally, the little ash trays are screwed to each outstretched hand, and the silent servants are ready.

No AMOUNT of scrubbing and scouring can purify the hidden trap in a water-closet. Germs breed there. Odors become noticeable. This is a job for Sani-Flush. Just sprinkle a little Sani-Flush in the toilet bowl (directions on the can). Flush the toilet. Impurities are swept away. The porcelain gleams like new. Stains and incrustations vanish. Odors go.

Sani-Flush saves you all unpleasant scrubbing. No other method can keep the bowl so bright and sanitary. Sani-Flush is made especially to clean toilets. It cannot harm plumbing. *It is also effective for cleaning automobile radiators (directions on the can).* Sold by grocery, drug, and hardware stores—25 and 10 cent sizes. The Hygienic Products Company, Canton, Ohio.

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TOILET BOWLS WITHOUT SCOURING

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Keeps Skin Young

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Powdered Saxolite
Reduces wrinkles and other age-signs. Simply dissolve one ounce Saxolite in half-pint witch hazel and use daily as face lotion.

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MODEL No. 3140 is a favorite in cool cotton voile print. It is designed for 14 to 18 years, and 36 to 40 inches bust-measure. To make in the 16-year size will require 3½ yards of 39-inch material, with ¼ yard of 39-inch contrasting

THE "nautical" feeling so beloved by youth marks this smart little dress, No. 544. It is designed for 14 to 18 years, and 36 to 40 inches bust-measure. To make in the 16-year size will require 3⅝ yards of 39-inch material, with ¾ yard of 35-inch material for scarf, and 6 yards of braid

THIS model, No. 541, with its fingertip-length jacket, and smart frock, is a wearable little affair to have. It is designed for 14 to 18 years, and 36 to 40 inches bust-measure. To make in the 16-year size will require 3¼ yards of 39-inch material, with ⅜ yard of 39-inch contrasting for dress, and 2 yards of 39-inch material for jacket

NOTHING could be more simple to make than this smart sports rig, No. 3251. It is designed for 14 to 18 years, and 36 to 40 inches bust-measure. To make in the 16-year size will require 3⅜ yards of 39-inch material

ATTRACTIVE caped model No. 2875 is designed to flatter the larger figure. It answers for almost any daytime occasion. It is designed for 36 to 48 inches bust-measure. To make this dress in the 36-inch size will require 4⅛ yards of 39-inch material, with ½ yard of 39-inch contrasting

EYELET cotton in navy and white lends its sheer fresh quality to this most attractive dress with jacket, model No. 3174. It is designed for 36 to 48 inches bust-measure. To make in the 36-inch size will require 5½ yards of 39-inch material for dress and jacket, with ¼ yard of 35-inch contrasting, and 1 yard of 4-inch ribbon for the bow

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Yes, ma'am, our offer is for six hardy plants of the best large-flowering varieties including Pink Cushion, Innocence, etc. Furthermore we guarantee these plants to live and bloom or we will replace them free. Get yours now and have Chrysanthemums all through the fall — long after most blooms are gone. Order by **Gift No. 4494.** Send to

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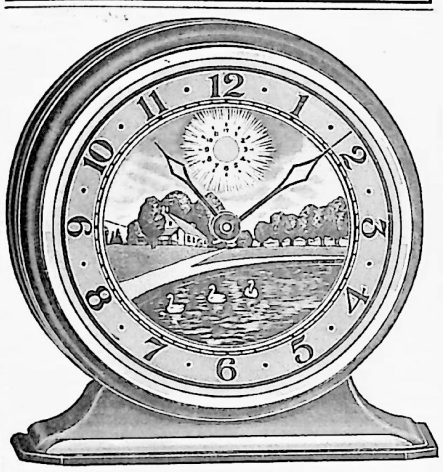

Landscape Alarm

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The landscape design on the dial of this clock is in natural colors with ribbon effect numerals. This is an Alarm Clock fitted with Lux 30-hour guaranteed movement. Streamline case decorated in metallic green with brass trimmings. Colorful, novel, and the kind of timepiece you know De Luxe clocks always to be. Order by name and by **Gift No. 4511.**

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Augusta, Maine

Summer Fashions 1935

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Augusta, Maine

One-Piece! Easily Made!

THE extreme simplicity of this pretty dress, No. 3148, makes it a lovely model for tubbing materials. See the small sketch. A very pretty yellow and white cotton print made the model pictured. The dress is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make it in the 16-year size will require 3 yards of 35-inch material, with ⅜ yard of 35-inch contrasting.

Crisp-Looking Frock

A DELIGHTFUL model which is very smart carried out in one of the new cotton prints is this one pictured, No. 3118. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3⅛ yards of 35-inch material, with ¼ yard of 35-inch contrasting.

Smart and Simple

HERE'S a smart dress, No. 3173, just the sort of thing you need for hot days in town. It is made so easily and is pressed in a jiffy. It is designed for 14, 16 and 18 years, and for 36, 38 and 40 inches bust-measure. To make in the 16-year size will require 3 yards of 39-inch material.

COULD NOT DO HER HOUSEWORK

WHEN everything you attempt is a burden—when you are nervous and irritable—at your wit's end—try this medicine. It may be just what you need for extra energy. Mrs. Charles L. Cadmus of Trenton, New Jersey, says, "After doing just a little work I had to lie down. My mother-in-law recommended the Vegetable Compound. I can see a wonderful change now."

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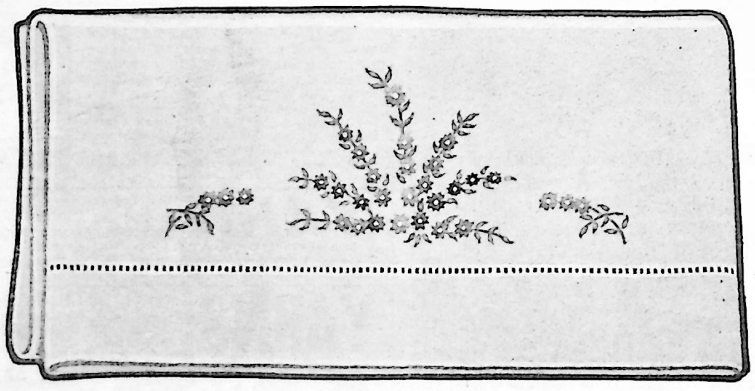

Pair of Hemstitched Hem Pillow Slips

Summer Stock-Taking Close-Out 70 cents pair

Everything can be said in favor of the slips. The design is a colorful spray with easy-to-follow working-chart included. The material is all right. The hem is 3 inches, hemstitched. Sent postpaid while they last for **70 cents a pair.** If you want floss to embroider, add 25 cents extra. Sold under my positive money-back guarantee if not fully satisfied. You to be the judge. No questions asked. Order by **No. 1161S.** Send you order to

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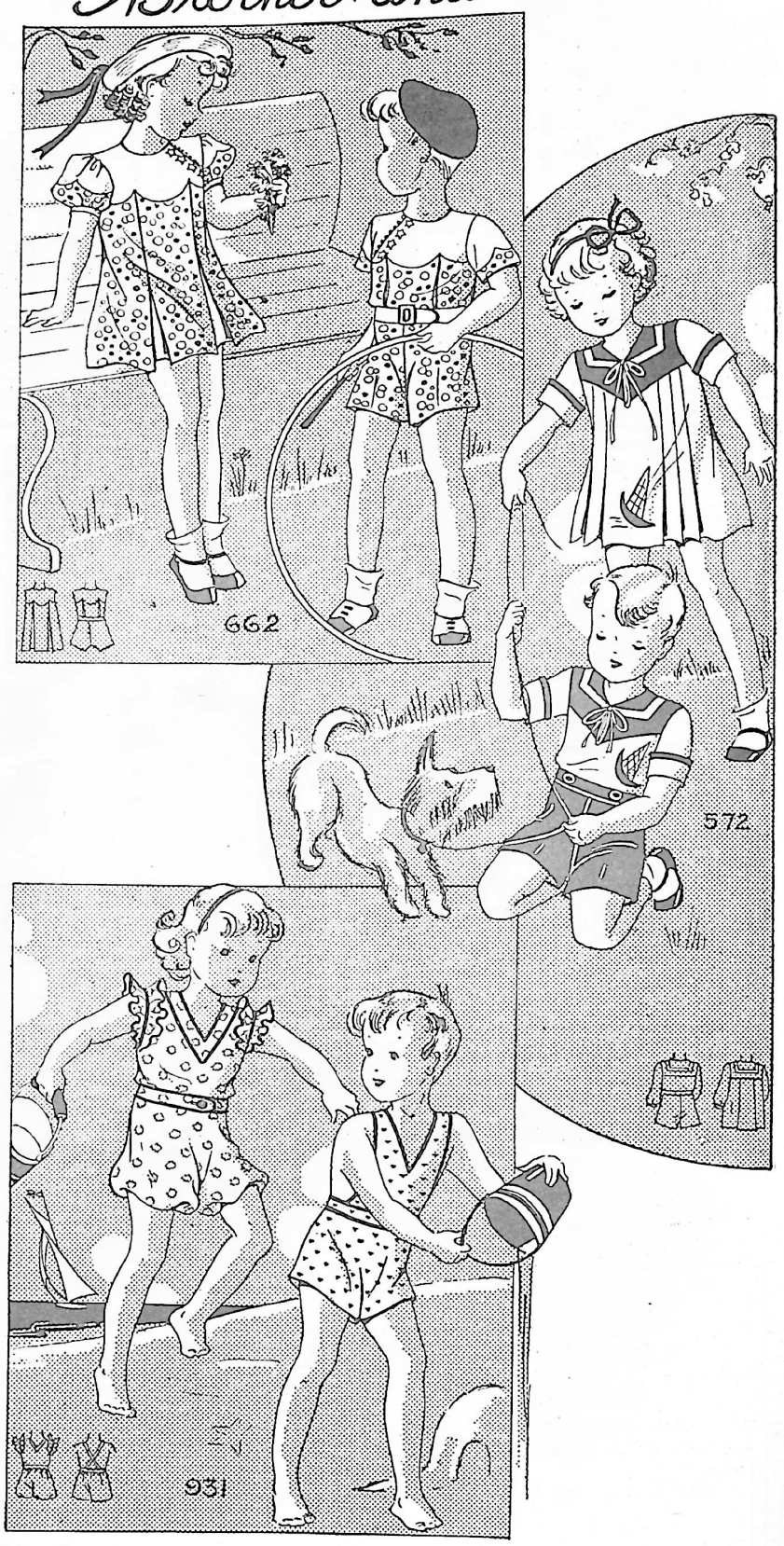
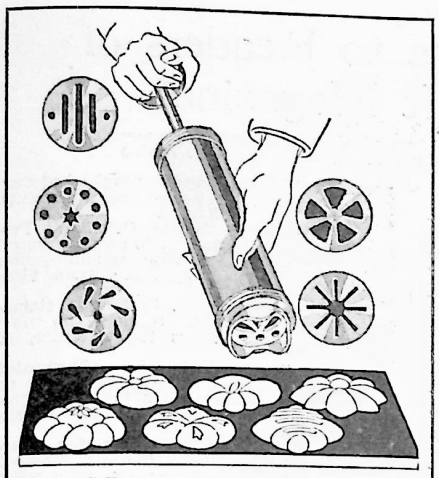
Brother and Sister



BESIDES being such a smart vogue, small brother and sister will enjoy wearing similar costumes. Mother will like them, too, they are so easy to make and launder, so cute for her little folks to wear. Style No. 662 is designed for 2, 4 and 6 years. To make in the 4-year size will require 1⅜ yards of 39-inch material, with ⅜ yard of 39-inch contrasting for dress; and 1¼ yards of 39-inch material, with ½ yard of 35-inch contrasting for boy's suit.

BROTHER and sister will appreciate a smart nautical touch for their costumes of similar styling. Sister's dress is white piqué. It combines effectively with nautical-blue cotton broadcloth, which also distinguishes brother's white piqué blouse. The blue cotton broadcloth shorts button onto the blouse. This clever style, No. 572, is designed for 2, 4 and 6 years. To make in the 4-year size will require 1⅜ yards of 35-inch material, with ⅜ yard of 35-inch contrasting for dress; and ⅞ yard of 35-inch dark material, with ¾ yard of 35-inch light material for suit.

A SURPRISE awaits you — the sunsuit cuts in one piece front and back, with attached shoulder straps and belt. The cunning rompers are very simple too. These models, No. 931, are designed for 1, 2, 4 and 6 years. To make in the 4-year size will require 1 yard of 35-inch material, with 4⅝ yards of binding for the sunsuit; and 1⅝ yards of 39-inch material, with 6¼ yards of binding for the rompers.



New Automatic Cookie Press

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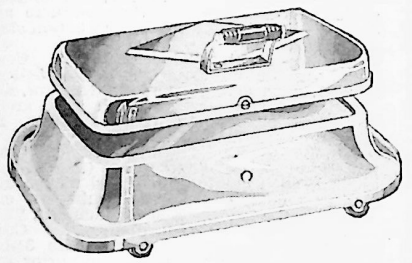
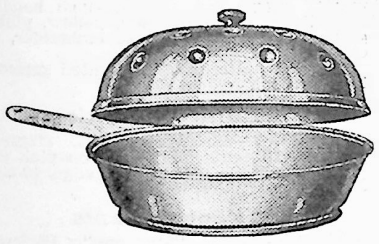
You fill the cylinder with dough and push the plunger, the machine does the rest, automatically. At last, a quick, clean, easy way to handle with perfect results soft cookie, tart and jumble dough. Nothing to learn. Works like magic, six different shapes. This is a Swedish method for making the fascinating cakes of the old world in a fraction of the time required by old methods and with little or no practise required. You fill the cylinder after putting in the pattern desired, put on the cap and then see what fun it will be to make the numerous cookies and jumbles that will make everybody exclaim "But how did you ever learn to make these?" Recipes on the box. Order by name and by **Gift No. 4488.**



Double Size Sandwich Toaster

Given *for FOUR Subscriptions at 50 cents each*

This electric toaster toasts two sandwiches at once. Try one with cheese filling and know the delights of something new — toasted sandwiches. Lift cover (which is on sliding hinge weighted to accommodate different thicknesses of toast) grease top, place sandwiches on lower cover. Toasts both sides without turning. Two minutes after the electricity is turned on you have two sandwiches ready to serve. Size of toaster 12x8 inches. Ready to use with any cord and plug (no cord supplied). Order by name and by **Gift No. 4457.**



Dixie Chicken Fryer

Roasts, Bakes, Broils on top of stove

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This new invention is an ideal roaster as well as a deep fryer. Roast or fried chicken, baked ham or pot roast prepared the waterless way is delicious. This utensil is made of steel, has steam condenser for self-basting and self-browning, retains high nutritive food values. Roasts, bakes, broils on top of stove. No need to use oven. Made of 22-gauge prime steel, 9¾ inch diameter and 1¾ inches deep. Order by name and by **Gift No. 4422.**

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Augusta, Maine

The Junior Needlecrafters

Concluded from page 11

(No. 35-7-25)of sailor type, with becoming square neckline. Of course, the bars and compass make very appropriate decoration, and a compass might be the motif you'd like for your own, particularly if you are a leader. Linen or narrow-wale piqué is excellent for such a collar, and the embroidery is very easy.

Every girl can use a smart bag, like the one on which the elephant is sketched. (No. 35-7-26). I said that many of these motifs can have more than one interpretation, and the elephant is one such. He symbolizes luck, you know, for one thing; for another, think of how many small girls you know (small in size, that is), who would be amused at being considered elephants. (No large girl would, of course!) Or maybe you belong to some group whose symbol is an elephant. Again, you may be one of those big-hearted people of whom it is said that they are perfect Jumbos of generosity. Do you see what I mean? Picking a personal motif in that way is like having a secret with yourself, and will keep your friends guessing, unless you want to tell them just what your symbol means to you. The bag, to get back to the subject from which we've wandered, is an easy-to-make affair of linen. One side carries the motif, the other (the inside) has a slit, as you can see, to make a pocket when the two halves of the bag are buttonholed together or whipped, if you prefer. For a handle, you can go wherever inexpensive jewelry is sold and get a colorful bracelet in any gay color you like, using that for a "carrier."

Handkerchiefs are always good for decoration (you can put your motif on the handkerchief you tuck into the bag decorated with the very same one), and I've sketched three as samples. If you prefer the army, or if your little brother wants to be a soldier, he'll be thrilled at having a soldierly motif for his own. Just as the little girl will like the little Dutch doll. So will you, perhaps, if you are one of the good housekeepers who is always as neat as a new pin. An acorn doesn't indicate that you are a "nut," my dear, but perhaps it will mean that you are trying to grow into a great person; it may well signify spiritual or material ambition.

I SUPPOSE you'd like me to tell you what I think the other symbols might have for interpretations, and it really isn't fair of me to leave half of them out, is it? Well, there's the pine cone that has been used so attractively on the ends of the blouse tie. The pine, you know, stands for strength and steadfastness; what better interpretation could you ask, unless you want to consider the cone as a fulfilment of these qualities, just as it is the fruit of the tree.

If you are the type called "playful as a kitten," make the pussy with the arched back your symbol. If you are the contented or soft and gentle type, she is for you, too. But don't choose her because you are "catty" — if you are, she doesn't symbolize a quality you will want to keep on cultivating. Instead, pick for your symbol something you can grow up to. You may find her a name-symbol too, if you are one of the Catherines, Kitties, Kathleens, Kates.

If you are a westerner, or an admirer of the cowboy and the ranger, typifying courage, good sense and bravery, make his head your motif.

A parrot may seem a queer symbol to choose, and so it would be if you took it to mean that you are merely a chatterer, or one who imitates others; but if you take it as a symbol of cheeriness and gaiety and intelligence, what a difference!

Cattails by a pool belong to you if uprightness and quiet charm are among your characteristics. Probably you can't be classed as a drooping flower, or at least, I hope not! But you can choose such a flower if you are the shy, sensitive type, or if yours is a lovely personality, full of sweetness and beauty of character.

The debutante doesn't necessarily imply that her possessor is a vain creature, fond only of pleasure, just because she is primping; she is merely a symbol of fastidiousness, or of activity. Indeed she may not be a debutante at all; she may be, instead, a singer, an actress or a dancer, getting ready for a performance, and as such she may exemplify your secret ambition. Wherefore she is yours.

There! That's the way I would interpret these symbols, and I'm sure that you will find one of mine or one of your own fitting whatever motif you select from this group. If you want to refresh your mind about the first group and what I had to say then about them and how to use them, may I remind you that they appeared in February of this year, and if you will turn to your file of Needlecrafts you will find heaps more suggestions than I have room to give you here.

I AM delighted to have so many of you writing me for information about forming Junior Needlecrafter Clubs in your community. I was interested in a report from the Club at Solana Beach, California, that tells me that the Club has an elected Hostess, and an elected Program Chairman. You other clubs may like to add these officers to those I have suggested for you.

I am sorry not to have had time before now to report a Club formed last winter in the Machias High School, Machias, Maine. There are seventeen active members and they met every other week while school kept, with one meeting being held at school and the other outside. They call themselves the Art Club of Machias High School, and one of their teachers is their supervisor. I hope we shall have more news of this splendid Club to give you when next we have room — it does vanish so fast when there is lots to say!

Happy vacation to you!

Needlefully yours,

Constance Evelyn.

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It is all explained in a new free treatise called "BEAUTIFUL NEW SKIN IN 3 DAYS" which is being mailed absolutely free to readers of this magazine. So worry no more over your humiliating skin and complexion or signs of aging if your outer skin looks soiled and worn. Simply send your name and address to MARVO BEAUTY LABORATORIES, Dept. 220-J, No. 1700 Broadway, New York, N. Y., and you will receive this new treatise by return mail in plain wrapper, postpaid and absolutely free. If pleased tell friends.

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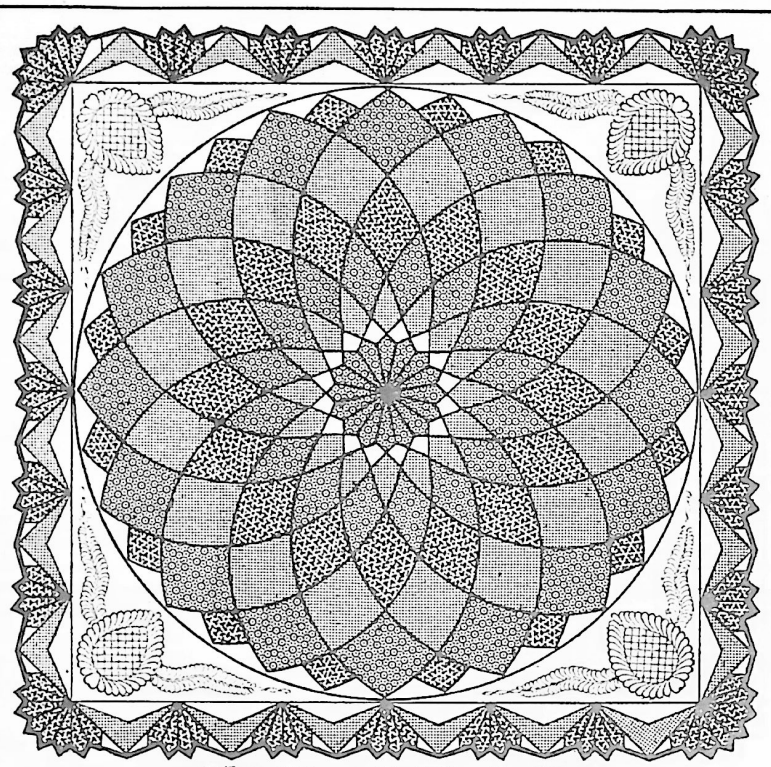

The Giant Dahlia Quilt

A New Design in Medallion Center Quilts, Finished Size 84-by-84 inches

If you are interested in a new easy way of making patchwork quilts the ready-stamped quilt materials for reproducing the Giant Dahlia Quilt will be of interest to you. Master draftsmen have drafted the patterns and each and every piece is accurate. The material is stamped with both cutting and seaming lines. When you receive the material all you have to do is to cut the patches out on the first stamped line, match the patches together, and sew them on the second stamped line. This eliminates pinning your patterns and creasing for a seam allowance. You will have no difficulty in completing your quilt in half the time used for the old method.

Three qualities of material are available in the ready-stamped quilt, each quality in your choice of contrasting pinks, blues, orchids or yellows.

No. 1098N. The Giant Dahlia Quilt. Ready-stamped top of VAT DYED CLEONA CLOTH, especially woven for quilt making, **$4.50.** Ready-stamped top of FINE ZEPHYR GINGHAM, a soft lustrous cloth, **$5.50.** Ready-stamped top of FRENCH SATEEN, a highly mercerized permanent finish cloth making the most lustrous quilt imaginable, **$7.75.** (*When ordering either of the three qualities be sure to state color-choice of contrasting pinks, blues, orchids or yellows*)

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No. P-1098. Patchwork Cutting Guide for Medallion Center ..... **10¢**
No. Q-1098. Quilting Design for Medallion Center ..... **10¢**
No. C-1098. Quilting design for corners ..... **10¢**
No. B-1098. Guide for patchwork border ..... **10¢**
No. A-1098. ALL FOUR PATTERNS LISTED ABOVE ..... ONLY ..... 35¢
No. BA-1098. ALL FOUR PATTERNS LISTED ABOVE (together with Needlecraft's new Quilt Book by Hope Winslow, containing 32 pages of over 200 of the most popular new quilt patterns, printed in lovely color combinations) ..... **50¢**

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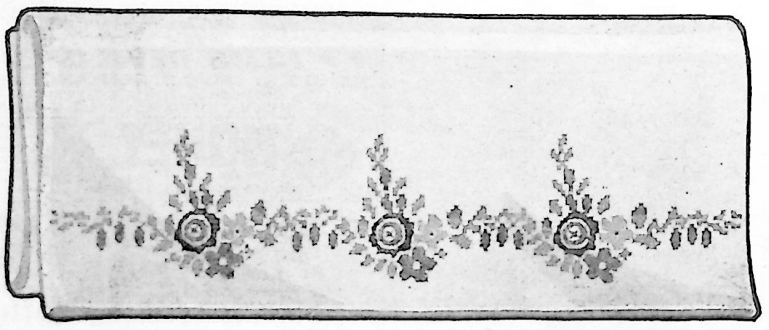

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No. 35 - 5 - 7. "Cherry Ripe." Perforated stamping-pattern, 15 cents. Stamped on white organdy, 35 cents. Floss to embroider, 5 cents

No. 35 - 5 - 8. "Jolly Tar." Perforated stamping-pattern, 15 cents. Stamped on white poplin, 40 cents. Floss to embroider, 3 cents

No. 35 - 5 - 9. "Madame Butterfly." Perforated stamping-pattern 15 cents. Stamped on white linen, with white bias-fold, 55 cents. Floss (any color), 3 cents

No. 35 - 5 - 10. "Globe Trotter." Perforated stamping-pattern, 15 cents. Stamped on white linen, with blue linen for applique, 40 cents. Floss to embroider, 3 cents

No. 35 - 5 - 11. "Wild Rose." Perforated stamping-pattern, 15 cents. Stamped on white linen, 45 cents. Floss to embroider, 24 cents

No. 35 - 5 - 12. "Scottie Scarf." Perforated stamping-pattern, 15 cents. Stamped on white pique, 25 cents. Floss to embroider, 3 cents

No. 35 - 5 - 14. "Anchors A-weigh." Perforated stamping-pattern, 15 cents. Stamped on white cross-bar muslin, with choice of red, blue or yellow handkerchief linen for bands, 50 cents. Floss to embroider, 5 cents

Bridge Table Ensembles

No. 35 - 7 - 1. Card-Table Cover. Perforated stamping-pattern, 20 cents. Stamped on 36-by-36-inch green novelty crash, with ecru linen for panels, $1.55. Floss to embroider, 30 cents

No. 35 - 7 - 2. Card Case. Perforated stamping-pattern, 15 cents. Stamped on ecru linen and green novelty crash, 30 cents. Floss to embroider, 13 cents

No. 35 - 7 - 3. Card-Table Cover. Perforated stamping-pattern, 20 cents. Stamped on 36-by-36-inch blue novelty crash, $1.25. Crewel wool to embroider, $1.92

No. 35 - 7 - 4. Envelope Case. Perforated stamping-pattern, 15 cents. Stamped on 14-by-25-inch blue novelty crash, with gold sateen for lining, 55 cents. Crewel wool to embroider, $1.28

Veranda Cushions

No. 35 - 7 - 5. "Lantern Plant." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch brown novelty crash, with sateen patches for applique, and strip for cording, 85 cents. Floss to embroider; 8 cents

No. 35 - 7 - 6. "Dahlia." Perforated stamping-pattern, 20 cents. Top stamped on 16½-by-16½-inch green sateen, with salmon-pink sateen for applique, back and cording, 75 cents. Floss to embroider, 8 cents

No. 35 - 7 - 7. "Phlox." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch blue novelty crash, with patches for applique, and strip for cording, 75 cents. Floss to embroider, 20 cents

No. 35 - 7 - 8. "Larkspur." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch coral novelty crash, with patches for applique, and strip for cording, 80 cents. Floss to embroider, 15 cents

No. 35 - 7 - 9. "Nasturtium." Perforated stamping-pattern, 20 cents. Stamped on 16½-by-33-inch yellow novelty crash, with sateen patches for applique, and strip for cording, 85 cents. Floss to embroider, 10 cents

"Ruffled Ladies" Three-Piece Set

No. 35 - 7 - 10. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 25 cents. Three-piece set stamped on cream linen, 55 cents. Floss to embroider, 24 cents

Outfitting the Junior Miss

(Garments are in 4-to-6-year size)

No. 35 - 7 - 11. Apron. Perforated stamping-pattern, 20 cents. Stamped on yellow percale, with brown-and-white checked gingham, and brown rick-rack braid, 50 cents. Floss to embroider, 3 cents

No. 35 - 7 - 12. Bag. Perforated stamping-pattern, 15 cents. Stamped on yellow percale, with brown-and-white checked gingham, and brown rick-rack braid, 15 cents. Floss to embroider, 3 cents

No. 35 - 7 - 13. "Little Oriental." Perforated stamping-pattern, 40 cents. Stamped on natural pongee, with red-and-yellow chintz for bands and applique, $1.15. Floss to embroider, 5 cents

No. 35 - 7 - 14. Dress. Perforated stamping-pattern, 35 cents. Stamped on white voile, 70 cents. Floss to embroider, 10 cents

No. 35 - 7 - 15. Pajamas. Perforated stamping-pattern, 35 cents. Stamped on blue percale, with white poplin for applique, and red bias-fold, 85 cents. Floss to embroider, 5 cents

No. 35 - 7 - 16. Slumber Cushion. Perforated stamping-pattern, 15 cents. Stamped on 12-by-24-inch blue percale, with white poplin for applique, and red bias-fold, 15 cents. Floss to embroider, 5 cents

No. 35 - 7 - 17. Dress. Perforated stamping-pattern of collar and tabs, 15 cents. White pique trimmings stamped with design, 15 cents. Floss to embroider, 5 cents. Cutting-pattern of the dress, No. 774, 15 cents. Green-and-white checked seersucker, 25 cents per yard

Crocheted Book-Cover Purses

No. 35 - 7 - 18. "Moderne." Completely made envelope purse (size 5½-by-10 inches), with change purse and mirror, and sufficient cotton—cream with red, green, blue and orange—to crochet the cover, instruction sheet included, $1.35

No. 35 - 7 - 19. "Garden Party." Completely made envelope purse (size 5½-by-10 inches), with change purse and mirror, and sufficient cotton — white with lavender, yellow, rose, blue and green — to crochet the cover, instruction sheet included, $1.35

No. 35 - 7 - 20. "Futura." Completely made envelope purse (size 5½-by-10 inches), with change purse and mirror, and sufficient cotton — beige with red, green, blue and orange — to crochet cover, instruction sheet included, $1.35

No. 35 - 7 - 21. "Collegiate." Completely made envelope purse (size 5½-by-8 inches), with change purse and mirror, and sufficient cotton—cream with red, green, blue and orange—to crochet cover, instruction sheet included, $1.10

No. 35 - 7 - 22. "Summer Style." Completely made envelope purse (size 5½-by-8 inches), with change purse and mirror, and sufficient cotton—beige or white—to crochet cover, instruction sheet included, $1.10

No. 35 - 7 - 23. "Mardi-Gras." Completely made envelope purse (size 5½-by-8 inches), with change purse and mirror, and sufficient cotton — white with lavender, yellow, rose, blue and green—to crochet cover, instruction sheet included, $1.10

Junior Needlecrafters

No. 35 - 7 - 24. Personal Motifs. Perforated stamping-pattern of any one motif (state choice), 15 cents

No. 35 - 7 - 25. Collar. Perforated stamping-pattern, with choice of motif, 15 cents. Collar, with choice of motif, stamped on white, blue, yellow, pink or green handkerchief linen, 55 cents. Floss to embroider, any color, 3 cents

No. 35 - 7 - 26. Bag. Perforated stamping-pattern, with choice of motif, 15 cents. Bag, with choice of motif, stamped on white, blue, pink, green or yellow linen, 45 cents. Floss to embroider, any color, 3 cents

No. 35 - 7 - 27. Handkerchief. Choice of motif stamped on 12-by-12-inch handkerchief linen, in white, blue, yellow, pink or green, 15 cents. Floss to embroider, any color, 3 cents

Cutting patterns of illustrated garments, 15 cents each

Bunny Sunsuit

No. 35 - 7 - 28. Perforated stamping-pattern, 15 cents. Stamped on pink gingham, with white bias-fold for edge, 40 cents. Floss to embroider, 10 cents

Silent Servants

No. 35 - 7 - 29. "Suzanne." Perforated stamping-pattern, 20 cents

No. 35 - 7 - 30. "Bridges." Perforated stamping-pattern, 20 cents

Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch and 1½-inch sizes, 15 cents

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box. (Anyone ordering perforated stamping-patterns for the first time will also need to order a box of stamping-paste)

Steel knitting-needles, 12-inch, sizes 2, 3 and 4 (Standard gauge), 60 cents per pair

Circular steel knitting-needles, sizes 2, 3 and 4 (Standard gauge), 75 cents each

Glazine-finished cotton wadding in 81-by-96- inch sheet for quilt-interlining, 75 cents

Penelope canvas for cross-stitch, piece 18-by-27 inches, 35 cents

Aida linen canvas — size 18-by-36 inches — for cross-stitch embroidery; $1.25

Hardanger cloth, 40-inch width, $1.45 a yard

Extra soft knitting-and-crochet cotton for bedspreads, choice of white or ecru, 30 cents per ball. (400 yards to ball)

Crochet-cotton, in sizes and colors, 15 cents per ball

Rug-yarn, all colors, 50 cents per 4-ounce skein

Mothproof, fadeproof rug-yarn, all colors, 28 cents per 1-ounce ball

Adjustable hairpin staple, 10 cents

Rug hook, No. N25, 25 cents

Box of crayons for tinting fabrics — 24 colors, 30 cents

NEEDLECRAFT MAGAZINE, Augusta, Maine

ALL ADVERTISEMENTS in Needlecraft Magazine are absolutely guaranteed if we are notified within three months of the purchase that the goods are not as represented.

News Flashes

Concluded from page 4

scallops or peaks after the loops are cut.

Another simple edge finish for cushions or slip-covers that may repeat the colors in your decorative scheme is rope cording.

IN table decorations the tendency is for strong contrasts of color or dark and light. There are dark blue, maroon red or green table-mats striped with white and a contrast of dark color with white linen is also seen.

Decorative markings are quite unusual in their treatment. One mat with a wide white band down the left-hand side of the mat is chain-stitched in outline with the given name in the color of the linen center and the family name is done in white in a similar manner on the upper right-hand corner of the colored linen.

Table centerpieces are novel, in the selections being vegetables made of interesting shapes and colors. Crook-neck squashes are most decorative when used with the highly polished surface of a deep purple eggplant. Carrots and tomatoes add warm color and fill in the interstices. Large wooden chopping-bowls or heavy pottery bowls are used for containers and the stiffly-starched mats of heavy bedspread cotton are a popular background.

Smart Crocheted Accessories

Concluded from page 6

continue around, ending with puff st, ch 2, join in 3d of first 5 ch, so that pattern will work continuously round and round.

2d round. Ch 3 (for tr), 4 tr in st where joining was made, remove hook, insert in top of 3 ch and draw loop through. Ch 2, tr in back of puff, passing hook under the 2 loops, and continue around, ending with tr, ch 2, d c in back of 1st puff. Continue in this manner until there are 14 rounds in all. Then work one round of doubles, 2 st over each ch of 2 and 1 in top of each tr and back of puff. Then fold together and join with slip st.

Sew in zipper fastener so that the solid crochet top extends about half its width above it and the tape finishes just inside the lower edge. There should be about one-half inch leeway at each end to finish properly.

For the wrist strap: Ch 5, miss 1, d c in each of next 4 st, * ch 1, turn, miss 1, 4 d c. Repeat from * for length desired. Before fastening off, pass opposite end into slide, slip-stitch the two ends together and close securely. Then fold strap and whip edges together to form round cord.

Frilly Vestee

THIS dainty piece of neckwear is done with No. 60 sewing thread and fine steel crochet-hook. It is made in sections — first, the foundation of the V-shaped front, then the frill down the center (which is attached to the V in process of making), next the neckband (which is then sewed to the collar) and lastly the outer ruffle, worked into the edge all around.

The vest: Make a chain about three and one-half inches long, tr in 6th st from hook for 1st mesh, ch 2 and tr in every 3d st across the ch (about 18 spaces). Turn.

Ch 5 and d c over each loop for 4 rows. In the 5th row work 2 meshes in 1st and last loops of previous row, thus increasing 2 meshes in this row. Work 3 rows plain. In 9th row increase 2 meshes as before. Work 3 rows plain and continue in this manner, increasing 2 meshes every 4th row until there are 25 rows.

Now work 10 rows plain and then decrease by missing the 1st and next to last mesh at ends of every 4th row to peak of the V.

Center ruffle: Fold vest in half from center of top to point and run a colored basting thread along this fold from one-half inch below top to one and one-half inches from point.

Starting at top, about one-fourth inch from basting on one side, work a row of loops (5 ch caught down with d c into the side of the d c in each mesh), being very careful to work in a straight line and not miss any of the meshes. When the end of the basting is reached, turn and work up the second side in the same way. This forms the foundation of the center ruffle.

Then, turn, ch 6, 2 d c in 1st loop, ch 5, 2 d c in next, and continue. Turn at the beginning of each row, and for 2d row of ruffle make 6-ch loops, with 3 d c in each loop of previous row. For 3d row make 7-ch loops, with 3 d c in each loop of previous row. For 4th row make 7-ch loops, with 4 d c in each loop. For 5th row make 8-ch loops, with 4 d c in each loop. For 6th row make 8-ch loops, with 5 d c in each loop. For 7th row make 9-ch loops, with 5 d c in each loop. For 8th row make 9-ch loops, with 6 d c in each loop. For 9th row make 10-ch loops, with 6 d c in each loop. For the 10th row make 10-ch loops, with 7 d c in each loop.

Neckband: Ch 18, tr in 6th st from hook, ch 2, tr in every 3d ch, making 5 meshes (about three-fourths inch), turn.

Ch 4 and 2 d c in each mesh back and forth until band fits neck. End with ch 5 and tr in 1st mesh, ch 2, and tr in next until the 5 meshes are evened off.

Working along the length of the band on one edge, cover 3 meshes with 3 d c in each (9 in all). Then ch 6, remove hook, insert through center of the 9 d c and draw loop through with sl st. Ch 6, drop loop, pass hook through 1st d c and draw loop through with sl st. Turn and work back by filling 1st 6-ch loop with 10 d c, sl st in sl st, fill next 6-ch loop halfway with 5 d c, turn, ch 6, drop loop, pass hook through center of 10 d c and sl st. Fill loop with 10 d c, finish 2d loop with 5 d c and sl st into side of d c between loops of foundation neckband. Repeat across. Finish one end with scallops for buttonholes by filling the loops with doubles and fasten two small pearl buttons to the opposite end after strengthening it with a row of doubles.

Sew vest to neckband, making sure that it is centered with the same length of banding on each side.

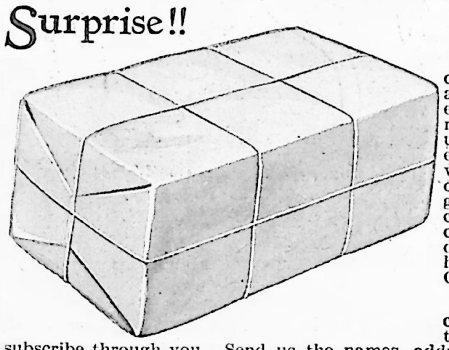
Outside ruffle: Ch 5 and d c in each mesh from end of neckband to point where the vest starts, then continue with the meshes around vest, working 2 loops into every 3d mesh until reaching the collar band, then work one 5-ch loop into each mesh, as on other end. This is the foundation row. From this point follow directions for center ruffle. If a wider ruffle is desired, add a few more rows increasing in the same manner.

Thoroughly wet, then starch, roll in a bath towel until almost dry and then press with a not-too-hot iron.

Don't Miss This New Year Clean-up

Big Surprise Package

Surprise!!



Given *for TWO Subscriptions at 50 cents each*

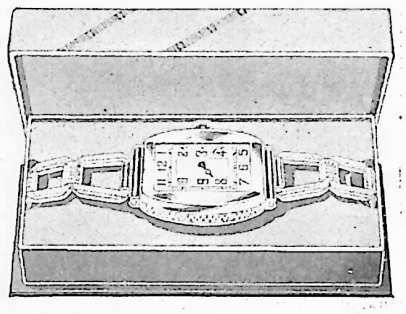
We wanted to clear our shelves of odd lots of gifts where we haven't enough of them to advertise in the regular way. So we marked everything down about one-third in our mind and proceeded on that basis to load up the surprise boxes. We put enough in each box so that there will be one gift that will surely appeal to you personally. The other items in the box will make excellent gifts. Each and every box may vary in its contents, but all are equally good so you can't fail to get your money's worth and we do not hesitate to advise you to start off and head your list with this big surprise box. Order by name and by **Gift No. 3939.**

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, the gift you select. Order by name and by gift number. Address:

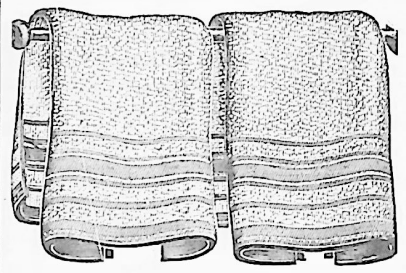
NEEDLECRAFT MAGAZINE, Augusta, Maine

Wrist Watch

Given *for SIX Subscriptions at 50 cents each —your own and five others*



Everyone will appreciate the beauty of this new wrist watch. White-gold finish, non-tarnishable bracelet of same material quickly adjustable to any wrist. Beautiful silver dial with raised numerals. This watch carries the manufacturer's guarantee and comes in a neat gift box. This watch was made for men and boys but is very popular with girls. Order by name and by **Gift No. 4176.**

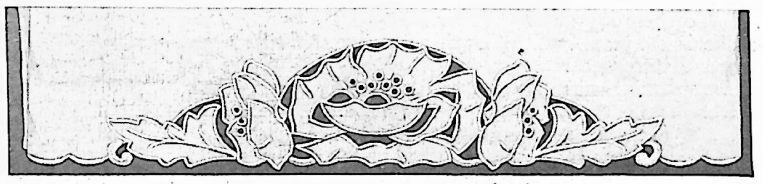


A Pair of "Heavy Duty" Towels

with colored borders. Choice of rose, blue, gold, green or lavender borders

Given *for TWO Subscriptions at 50 cents each*

One pair of Turkish bath-towels of genuine quality, 20x40 inches. Soft weave, yet fine for a rub-down. White with colored border-stripes in your choice of rose, blue, gold, green or lavender. Order yours by name and by **Gift No. 1958,** stating color-choice.



Poppy-Cutwork Design Pillow Slip

Given *for TWO Subscriptions at 50 cents each*

The Poppy design has a charming dignity and is always in good taste. We stamp it for you on highest quality tubing, 42 inches wide. Our offer is for one pair. Order by name and by **Gift No. 4037.**

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, the gift you select. Order by name and by gift number. Address:

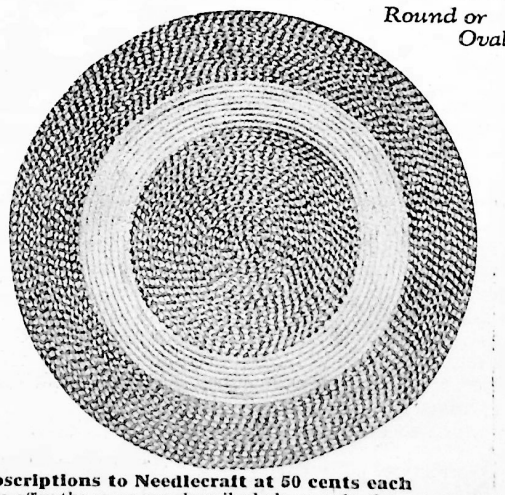
NEEDLECRAFT MAGAZINE, Augusta, Maine

Save hours and hours of labor

Ready-Made Braided Rug

Given *for THREE Subscriptions at 50 cents each*

Round or Oval



These rugs will delight the eye of anyone who likes oldfashioned things. Well made and durable. We guarantee years and years of wear. The colors are lovely shades, assorted. If you have a preference you may name the color you wish to predominate. Also you may have your choice of round or oval.

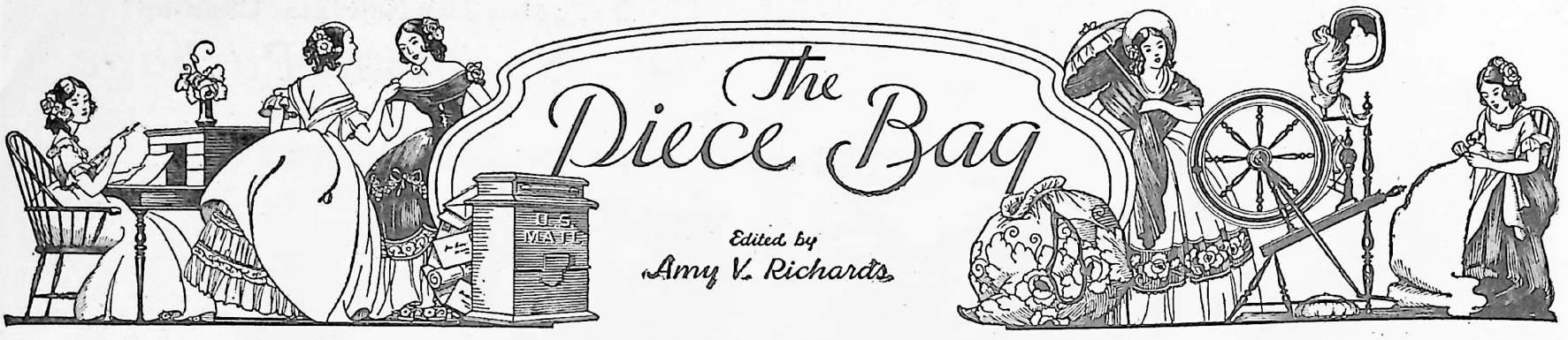
We selected this rug because it seemed like the handsomest ready-made braided rug we had ever seen. It is the nearest to the Old New England hand-braided article that will probably ever come your way. We cannot guarantee our stock to last long but why not order one or two while they are going?

The round rug is 27 inches in diameter. The oval rug is 19-by-34 inches. Order by **Gift No. 4447.**

Larger Rug for four subscriptions to Needlecraft at 50 cents each

For those who want a larger rug we offer the same rug described above only the round rug is 33 inches in diameter. The oval rug is 25-by-40 inches. For this rug you must send us 4 subscriptions instead of 3 and order by **Gift No. 4448.**

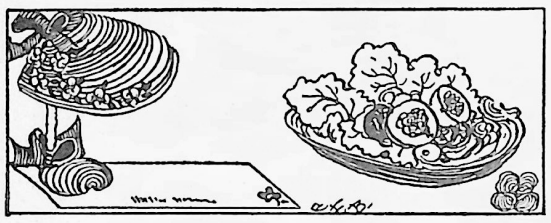
Address NEEDLECRAFT MAGAZINE, Augusta, Maine



The Piece Bag

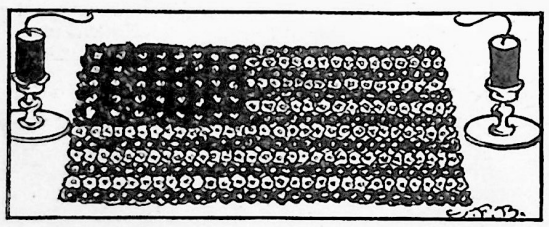
Edited by Amy V. Richards

A SEA-SHELL LUNCHEON. If you happen to have a cottage by the shore, so much the better; but if you haven't, you can still create plenty of sea-shore atmosphere by the generous use of nautical decoration. If possible borrow or rent a clean fish net to spread over the luncheon table, catching into it tiny star fish and shells. Sea-weed is a bit "smelly," but a little, judiciously placed, will lend further atmosphere, and if the luncheon is held on an open porch — within sight and sound of the sea, if possible — you can be even more generous. A large, flat, open bowl makes an admirable ocean on which to float toy sail-boats (with a mirror as an acceptable substitute), and either should be



banked with pebbles and sand to make a beach. There are endless possibilities for the arrangement of this centerpiece, and the more sea shells you can find place for, the more in keeping will be the decoration.

For place-card favors, we suggest beach bonnets like one sent us by a mid-western contributor who had made the most of a winter in Florida by collecting quantities of shells to be used in fashioning attractive novelties for future entertaining. For the bonnets she used shells familiarly known as "hat shells" from their resemblance to hats. To these she glued in groups tiny shells that looked like flower petals, and when the flowers so formed were dry and firm she tinted them with water colors, adding water-color leaves and stems, and gluing on a bow of ribbon to match or harmonize at the back of the bonnet. For each bonnet she made a pipe-cleaner hat-stand, by bending one end into a loop and gluing it into the inside top of the shell. To a smaller loop at the other end she glued a plain white calling-card, covering this loop with a small shell, and tying a bow of ribbon like that on the hat around the base of the pipe cleaner. On the card she wrote the name of the guest. (These beach bonnets are excellent, too, for Easter parties and for showers, so if you are not a native Floridian, but do plan a visit there, be sure to collect your shells against a day of future entertaining.) Small shells can be converted into nut-cups also, or large shells can be used as bowls to hold nuts, mints, pickle slices or what you choose.

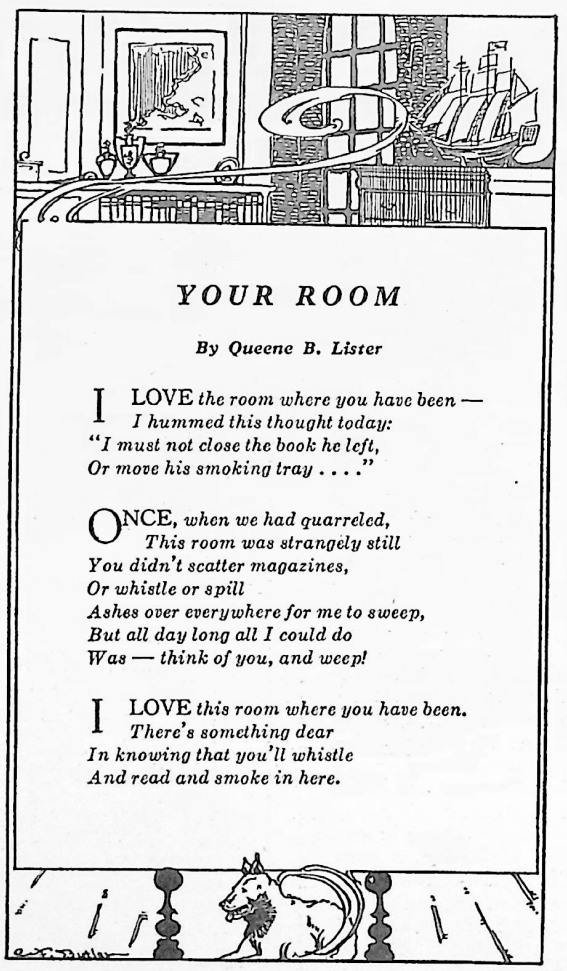


The menu, of course, should carry out the shell motif in so far as is practicable, and may include such delicacies as oysters on the half shell, clam bouillon in tiny tin pails, shell-fish salad heaped on lettuce leaves in well-scrubbed deep-sea clam shells, or fish scallop browned in these deep-sea ramekins (they will stand oven heat), and a molded dessert prepared in individual shell-shaped molds.

If bridge is to follow, don't forget the sea-shell tallies for which we printed directions in a previous issue.

CURTAINS FOR SHUT-INS. When your shut-in gets excessively bored with her unvarying surroundings, there are several things you can do to make her feel that she has changed her location. Moving small pieces of furniture, or changing pictures is often helpful, but nothing freshens a room like new curtains. We have just heard of a new notion in curtaining the shut-in's room that ought to appeal both from an artistic and an economic standpoint. These summer-time curtains — which are just as practicable for summer cottages or homes where windows are open day and night and curtains must endure wear and tear from dust and laundering — are made from strips of crepe paper, cut the desired width and length, fluted with the fingers along the edges, and with hems basted along the tops to make them easy to run onto the rods. These can be white, or plain-color pastels, or for printed dimity effects, a small floral design can be used. Looped back like fabric curtains, the effect from the outside is that of any curtain. In a large room, paper drapes can be used with fabric curtains with charming effect. Either curtains or drapes can be changed at will and at nominal expense.

A CENTERPIECE FOR THE FOURTH. If you belong to a flower-arrangement group or are entertaining on the Fourth, you will be interested in the possibilities of flowers for your centerpiece or monthly display. Try letting these have some historic significance. Bunker Hill appeared on a Missouri table as a mound of moss flattened at the top to bear an American flag worked out



YOUR ROOM

By Queene B. Lister

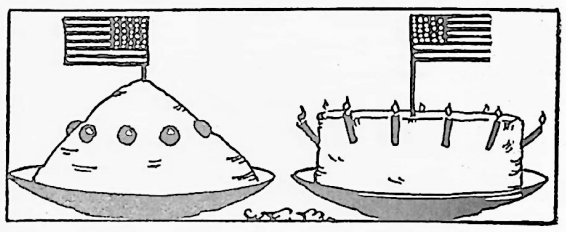
I LOVE *the room where you have been —*
I hummed this thought today:
"I must not close the book he left,
Or move his smoking tray . . . ."

ONCE, *when we had quarreled,*
This room was strangely still
You didn't scatter magazines,
Or whistle or spill
Ashes over everywhere for me to sweep,
But all day long all I could do
Was — think of you, and weep!

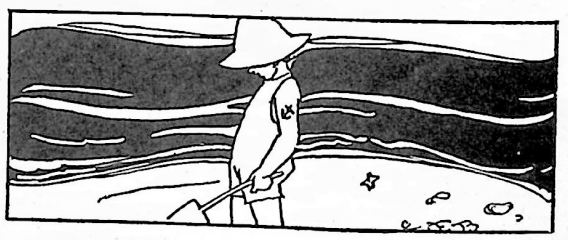
I LOVE *this room where you have been.*
There's something dear
In knowing that you'll whistle
And read and smoke in here.

in red and white phlox blossoms and blue larkspur. Think what you could do with the Liberty Bell developed in small yellow flowers, and the Ship of State in another red, white and blue arrangement. A look around your July garden will suggest other flowers to use, and these in turn will suggest arrangements of their own.

ICE CREAM FORTS. For a small boy's Fourth of July party, the ice cream service can be made very patriotic indeed, if each plate bears a serving of cream molded in a half-pint cone-shaped scoop, with halved cherries pressed into the sides to represent gun-sights and a tiny flag floating from the top. If the party happens to be a birthday affair, make individual birthday cakes, or cut a cake into oblong blocks and ice all over. While the icing is still soft, insert midget candles, almost horizontally along sides and ends, and set a small flag atop each "fort." Light these just before serving and hear the oh's and ah's of delight as these miniature forts, bristling with flaming cannon, are served to the young guests.



SUMMER SAVINGS. It is almost always "too hot to do anything" to raise money for an organization during the summer months, and yet the weather has not the least shrinking effect on the financial needs of any such group. One clever committee solved the problem as painlessly as such a problem could be solved by purchasing from the local druggist a quantity of boxes such as are used for powdered medicines. These were already covered neatly with dark blue paper except down the middle where the druggist's label was to go. Over these openings they pasted strips of cream-colored art paper and spent a rainy afternoon cutting from old magazines (with the help of small brothers and sisters) figures representing the favorite activities of members of the organization. These were small enough to be pasted on the strip of cream paper and made attractive small boxes with personal appeal. If any of the committee had been skilful with brush and pen, small comic sketches of members and their pet foibles would have been substituted for the cut-outs, but as it was, the gay little boxes were given to the members with instructions to slip any and all stray coins into the box as a summer contribution to the funds of the group. In the fall these were collected and the contents put into a larger box. Each member was then allowed to register a guess as to the total amount saved. Counting of the summer savings at the first fall meeting showed results so satisfactory that the plan can be heartily recommended to other groups interested in "painless financing."



SUN TATTOOS. To be tattooed is at some time or other every small boy's ambition, so if he begs to be marked with anchors or lions or ships, he can have his heart's desire without any permanent disfigurement! If mother will cut the desired symbol from good ol' adhesive tape and stick it firmly to young son's arm or chest when he has on his bathing suit, and then turn him loose to play and swim and take sun baths, he will be enormously delighted at night, when the symbol is removed at bath-time, to find its replica in nice white skin on a healthfully tanned background; and when he proudly displays his tattoo next day, you may look for an epidemic of sun tattoos among the neighborhood children.

SURPRISE PACKAGE

Read this Announcement and Send in your order Promptly

525N. A big package of needlework. We call it big because every package contains at least $2.55 original value. The merchandise is fresh and clean, but consists of odd lots that we are sacrificing on, in order to clean up stock. That's why we call it a surprise package. We cannot put the same thing in all packages but we guarantee at least $2.55 value. Some of course have more value because when a very expensive piece is included we count it less because we plan to put from 10 to 20 pieces in every package. We include floss in many of them. Don't miss this big treat. We think we have enough to go around but reserve the right to limit each customer to two packages after our stock begins to get low. We put them up in the summertime to keep our girls busy and the girls got so enthusiastic that they cut up many a piece of linen that would not have been allowed to be included had the boss known about it. But that is your gain. Here they are — several thousand packages waiting for those who come first, at less than one-third actual value. Sent postpaid and guaranteed to give satisfaction or you can return them and get your money promptly refunded. Order by name and by number.

Per Package ..... $1.15 Postpaid

Because for two packages in one shipment there will be a saving to us on postage, we will send **TWO PACKAGES** for ..... $2.00 Postpaid

Send your orders to NEEDLECRAFT MAGAZINE, Augusta, Maine

CLEAN WHITE CIGARETTE

PAPER FOR CHESTERFIELDS . .

"poured" like milk and just as pure . .

Liquid paper in "beating" machines of the Champagne Paper Co.

To *make*

Chesterfield cigarette paper,

the linen pulp of the flax plant is washed over and over again in water as pure as a mountain stream.

So thin is this crisp white paper that an 18-inch reel contains enough for 55,000 Chesterfields—actually over 2 miles of paper

Chesterfield paper must be pure
Chesterfield paper must burn right
It must have no taste or odor

—the cigarette that's **MILDER**
—the cigarette that **TASTES BETTER**

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